台地先生看台灣

對臺灣實質環境的批評

建築系客座副教授

台地先生

MR. TARDIO SEES TAIWAN
A CRITICAL LOOK AT THE PHYSICAL ENVIRONMENT OF TAIWAN

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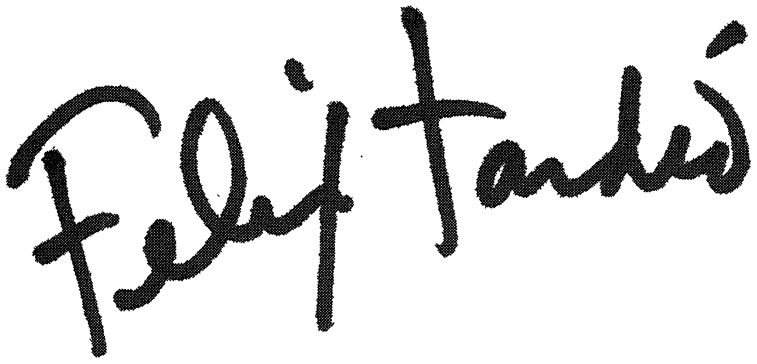
Dedicated to those Chinese
who taught me.....

my students



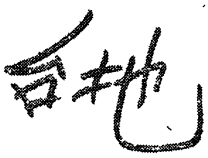
PROLOGUE

I am a foreigner who dropped in on Taiwan, unexpectedly and uninvited, on a two-week visa, and stayed three years.

I have received every degree of welcome from an unknown, sincere farmer on a train offering me his last cigarette and a warm smile, and his few words of English, "welcome, american, welcome !" to having bricks thrown at me by city middle-school boys. You may all well ask, "Who invited you to stay ?" I would find it hard to answer.

As a visiting professor I have come into personal contact with at least 300 young Chinese Architecture students as well as two dozen or so Architecture professors and practicing Architects. If only one of those students advances — spurred on by my encouragement or by something I have said — advances to the point of producing a good piece of Architecture, I'll have served my purpose.

And now this foreigner writes a book based on what he saw during those three years. It is not based on research or study but simply on observation and personal interpretation of that observed. Some things said are not pleasant. But if any student, Architect, or anyone responsible for the determining of the Physical Environment of China is in some way affected by — or if the understanding and practice of Modern Chinese Architecture advances one small fraction due to — anything said herein — This Book will have served its purpose.



Tai—di

Mr. Tardio

Fu—Gwo Hotel
Taipei, Taiwan
February, 1966

PART I — THE PROBLEM

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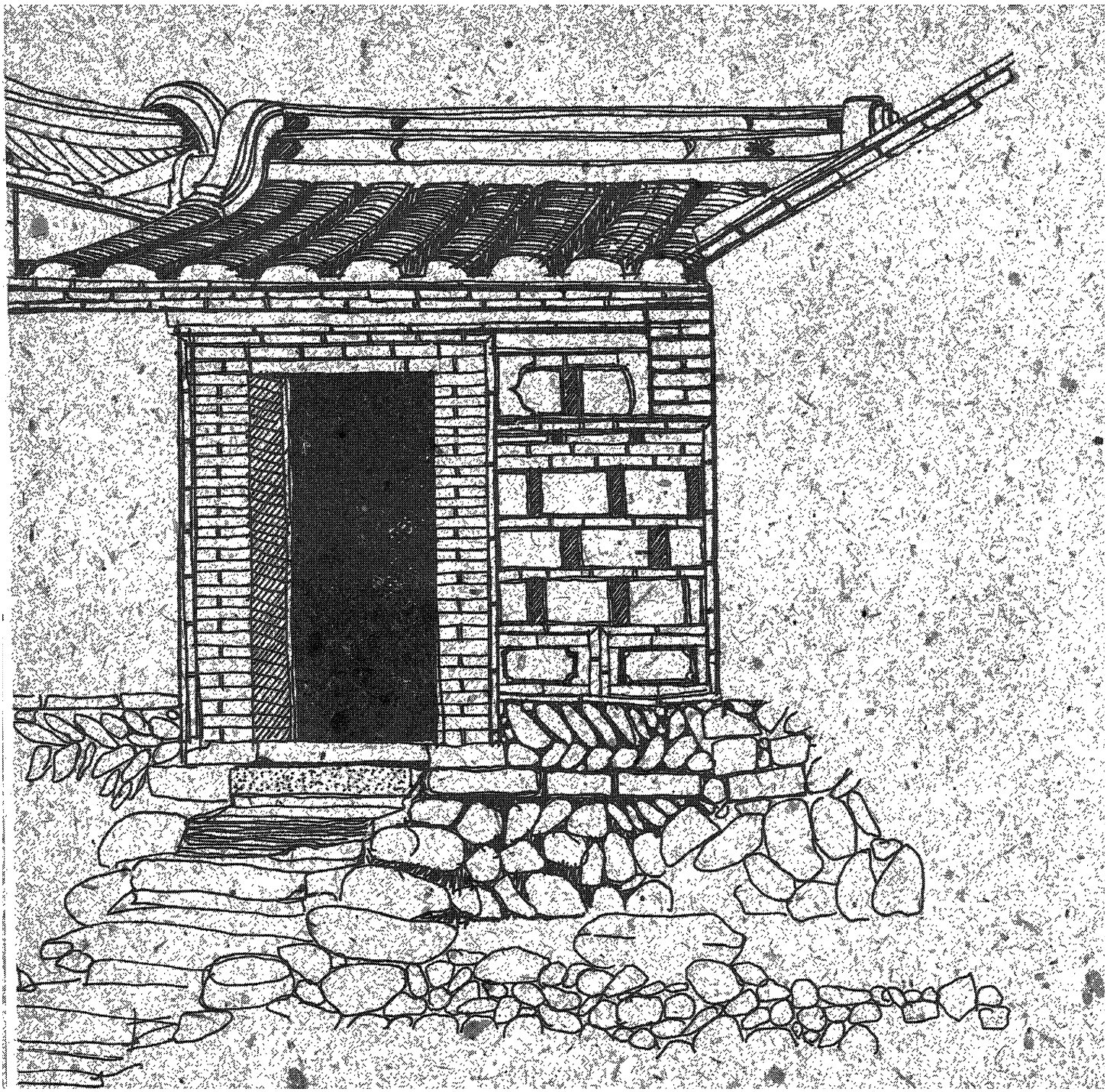
I

THE PROBLEM



In man's more basic state there is an almost 'academic' relationship of man to his environment.
If he lives at the sea shore, he will eat fish and build his house of stone from the shore.
If he lives in the forest, he will eat deer and build of wood and leaves.
If he lives in an area of heavy snow, his roof will be steep and pointed; in an area of heavy rains and flat ground — he will build terraces or place his house on poles above the flood level.
In earthquake areas where his house can be easily destroyed he builds temporarily and of light materials; or his more permanent structures will take on a form and meaning that will resist the forces of the quake.
In hot dry climates: flat roofs, heavy walls with few small openings, and so on.

He uses those materials and methods most close to him to help him solve his living conditions within nature and to satisfy his basic needs of eating, sleeping, protection, security, etc. The difference in these materials and methods and resultant forms of his buildings is the result of geographic variation. In different parts of the world, the land, trees, rainfall, temperature, winds, climate and materials are different. In different parts of the world, men, their physical appearance, their ideas and customs are different. And as a result, in different parts of the world, men's buildings and cities are different. The study and understanding of these different ways is fascinating. It forms the subject of many books — on geography, sociology, anthropology, Architecture, Art, travel, photography, or just common human interest.

In those times and places where man was of necessity restricted to using those materials around him and in the developing of methods and forms which had a direct meaning to his immediate environment, there evolved in those methods and forms and buildings, a character of belonging to place and to time. And because of that use of material and of meaningful use within a place, there was a beauty in man's works —
a beauty in the use and development of his buildings and materials –
a beauty in their oneness with their environment.

His environment not only provided him with food and materials for his use, it also restricted and limited him. A man in a wooded area may or may not have used wood. But a man living in an area that had no wood, could not possibly have developed a tradition of using wood or in building of wood.

CULTURE

Man however does not strictly follow his environment, the things around him, for long or by instinct as some animals might do. By using his large brain to understand, judge and 'design' man's environment begins to take on a new and different meaning.

In his restricted environment, over a period of time, man might begin to develop ideas, habits, customs, ritual, rules and law. He develops what may be called a Culture. A very highly developed culture may be called a Civilization. His buildings, among all his works, may begin to reflect his ideas; his culture; his civilization. His buildings become an expression, a three dimensional physical expression, not only of his environment, but of his culture.

In different places in the world different cultures have evolved, and as a result, different ways of thought, different means of expression and different buildings.

Within the same place over a period of time we can also begin to see some differences. As time moves along some of the older ideas are no longer valid and Change is inevitable. This change will eventually find direct or indirect expression in the buildings of that place.

Man may, at the same time, go outside his restricted environment and make contact with other men, other ideas, other cultures. This may result in the exchange of such ideas, in trade or commerce; even war. These outside contacts may begin to enter, influence or change his own culture. New expressions and forms will begin to take place that now no longer have direct meaning to his own environment or culture. Complexity begins. This complexity of cultural influence due to the influx of outside contact will eventually be reflected and expressed in his buildings; in his Architecture.

The Ancient Egyptians of the Old Kingdom, for example, developed within the Nile Valley an internal culture, and as part of that culture, an idea and system of religion. They believed that this life was Temporary, but that life-after-death, as they saw it, was Eternal. As a result, their houses were built of light, inexpensive, perishable materials that would not last long: wood, leaves, reeds, mud. Even their Kings' palaces are believed to have been built with such; we are not certain as nothing of them remains today. But their Tombs were considered as their Eternal Houses, and were built of stone and of such massive construction that these monuments would be Eternal—last forever. Within their valley over a long period of years they developed and refined the Architecture of these Tombs, always based on this concept of Eternity. Today after almost 5,000 years the Great Pyramid of Cheops still stands.

The Ancient Persians on the other hand were a vigorous, warring people. Their home was in the highlands of present day Iran, where the climate is cool and clear. They believed in this life and in fighting and destroying. They spread out from their homeland and conquered most of the then-known world. Their greatest Architectural monuments were in their palaces; grand palaces where the king and generals lived in comfort and luxury and enjoyed all the pleasures of this life. When one king conquered, he destroyed and sacked. So of their once magnificent buildings, little remains today. Of their religion we know little, except that they worshipped fire. Of their tombs and burial places we know even less.

These serve as two simplified examples of different cultures resulting from different places. Their ancient buildings serve to point out the way in which this difference in culture was expressed in their Architecture. The influences of the peoples conquered by the Persians which were absorbed in their Architecture—including Egypt—and the exertion of Persian influences felt in the Architecture of the peoples conquered—again including Egypt—is beyond the scope of this simple example. The history of Architecture is really the study of past cultures and interchange of cultural influences as reflected in men's buildings. Many such examples could be found to point out this difference of cultural expression in Architecture.

CHANGE

Within any man's cultural or environmental area, even if highly restricted, we will see in some way 'Change'. This change is brought about as the result of 'influences'. There will, then, be change brought about over a period of time, because of two forces of influence.

The first Influence at work is Internal, that which comes from within. Over a period of time as an area develops, as culture evolves, as civilization rises, there will be change. This is an internal change brought about by development through time. The rate of this development may vary, change or differ but it is always in some degree tied to the past and in some way related to 'what has come before'. In one case a man may continue on exactly as his father did before him, changing nothing; in another, a son may follow the father, but slightly modify and improve upon it, still retaining a greater part of the old way. Or another son may not be content to carry on the same way his father did; he may view his father's way old-fashioned and meaningless to his own time and change things drastically.

The rate of this change depends largely on the strength of what has come before, the past, and the strength of the present to accept, modify or reject it. If what has come before is too strong, it may even hinder development and result in a static situation. This can lead only to decay. If this what has come before is easily overcome and viewed as historical—meaning it was good for its own time, but able to change as other conditions change in time—great change and development may take place.

We generally call this force of the past—'Tradition'. Tradition is usually thought to mean the conservative retention of the past into today. This need not be so. It is possible to carry on tradition in spirit, expressed in new forms and ways which bear little resemblance to the past.

Tradition usually means 'yesterday'. We, as men, have some basic desire to feel a continuance with our past; with our roots; we want to be a part of and an extension of that from which we came, even if in the smallest degree. But man lives in the present—'Today'. To continue life, and to carry on as men in this world, man seeks and of necessity must find a balance of Yesterday and Today in order to reach Tomorrow.

The second force at work within an area is External, that coming in from without. This, too, can be a very strong force. It may come into an area bringing new and better ways, causing rejuvenation and activating further development; or it may come in bringing confusion and chaos, only destroying the area's system of cultural balance and relation to its environment. It can, of course, be accepted or rejected in varying degrees based on the ability of the area to resist or accept it from within.

An environment may build a theoretic wall or barrier around itself, becoming isolated and not allowing external forces to enter—Japan of the past, for example. Sometimes Mother Nature provides a natural barrier, such as mountains, deserts or oceans, that makes outside influence slow in coming — as in the interior of Australia.

An environment may allow the force to come in but be able to accept and reject as it sees fit for the ultimate benefit of the cultural area. Or the force can be so strong, or the area so weak, that the external influence completely overrides and conquers everything in that environment, so that the original character of the area is no longer present. Even if this strong force brings new life into this area, it will have none of the character of the old nature. The overriding force may in its strength and velocity disturb the original culture to such a degree that the old culture will only decay and eventually — die.

Often this external influence results in things ridiculous and incongruous, like the half-naked African chief wearing an English gentleman's top hat. Often this new force becomes a 'status symbol'; like every Chinese wearing a wrist watch, even though it may not work. For without it, it means he is poor, behind the times and not progressive or modern.

An American Peace Corps member related to me the story of his experience in Africa. He said that at the end of the first year the African master of the school came around and told them that among the improvements for their house they were to receive water piped in, a wooden seat for the WC and the floor of their bathroom to be painted orange. They asked why the floor was to be painted orange; they were told that some ten years before a British couple had lived in a village nearby and that they had painted their floor orange.

This had become known to the native people, who were curious to know all that those British did. Since that time it had become standard practice among the people, that whenever they reached a level of social standing or recognition, they were to receive orange bathroom floors; like all the British had! Now that the Americans were teachers in the local school they deserved this 'improvement'. They vigorously refused it.

Taiwan wanting a modern shopping center, seems to some Westerners almost as ridiculous. The reason for these is that the external influence is taken without full understanding or meaning. It is used out of context. It is taken only at face value. It is used without understanding its true nature or original value; without understanding its essence or substance; or without meaning to time, to place, to culture, or to environment.

Where once only things 'belonging' and resulting from that natural environment, in which man found himself, existed in balance and in harmony with that environment, now things are accepted and used which have no meaning as to their original intention or to the people, the time, or the place in which they are being used. There is no longer a oneness.

Tradition, also, can be accepted without meaning—and simply carried on unquestioned from generation to generation. So that we may see a custom or expression that, while at one time did have a special meaning for the people in the area, no longer retains that meaning, but is simply carried on for 'the sake of Tradition'; even to the point, where some of the old traditions carried on in this day and age are harmful to the health of the people or violate basic human need. It is these aspects of tradition which should be questioned and re-evaluated periodically, and if necessary changed, modified or rejected. A tradition which serves the people of an area in all its manifestations should by all means be carried on and used. It will only serve to help that man and tie him with stronger bonds to his past. Those traditions which are no longer meaningful and even seem ridiculous should be rejected as harmful and new ways must be found in their place. Such traditions will only serve to hinder the people and prevent development in their dealing with the modern world.

THE PROBLEM

Any culture then, at any time and in any place is faced with this problem:
The problem of dealing with these two forces of influence: Internal and External; and in doing so, attempting to reach an intelligent, meaningful, proper balance that does not hinder, violate nor destroy the basic needs, the original nature and character of the people, their culture or their environment.

THE SOLVING

The solving of this problem may be brought about by man by using his intelligence: his ability to solve problems; the problems of his immediate culture and environment;

by his understanding: his understanding of the past and the present and of where he stands; his understanding of his problems, his environment and the conditions around him;

by using his knowledge: his knowledge of past and present; his knowledge accumulated by ages of men and passed on from one to another; his knowledge of the world about him; his knowledge acquired from his own personal experience in life, travel or by study;

by using his feeling: by his intuitive feeling; his feeling of himself as a man; his feeling to those others about him whether related by blood or not; his feeling of beauty and his using of that feeling in all he makes and does; to appreciate the beauty of nature in all her workings and to create in his own works beauty around him.

And we may call out as wrong and disastrous any moves by men made without these powers or ignorantly made abusing these powers; any moves which in themselves destroy Beauty, whether natural or man-made; any moves which in themselves violate the basic essentials needed for men to live, whether of body or mind or spirit; and any moves which violate universal ethics and honesty of men.

Only by using these combined powers through the process we call Design can man solve these problems, live at peace with himself and with the world, and in doing so create a beautiful place around him in which he may live, love, work and die.

This is one of the great problems of the world at large today. 'New Nations' as well as old find themselves hopelessly entangled in this problem of internal influences of tradition and the coming in of external forces of influence, largely from the Industrial West —
in striving to find themselves—internal—and to find their place in the world—external;
in striving to find a balance with their immediate environment and a balance among all men and all nations.
Is the only way to maintain such an external balance to have more bombs and 'destroying power' than your neighbor?
Is the only way to find internal balance to have more cars, taxis, watches, television sets or advertising neon signs than other nations?
I hope not.

With these two forces at work on an area in different degrees it can lead to complication, complexity and even confusion. To understand and untangle the origins and degrees of influences of one past culture upon another becomes a prime concern of historians and other such intellectual disciplines. It may lead to different interpretations, different theories and even disagreement among scholars. Anthropologists are deeply concerned with what is 'pure' cultural development and what percentage is due to influence. They are even at odds about defining the exact meaning of terms like 'culture', 'area', 'environment' and others that are herein being used so loosely. They too, are concerned about past cultures.

Except for a few politicians, the great majority of people are unaware of or unconcerned with the influences acting upon them at the present time. People are too caught up in the daily routines of life and give little thought to the workings and results or the influential forces, whether internal or external, which may affect or even control their whole lives.

'Modern times' and industry have complicated things and have made the world more complex than ever. We cannot begin to understand it all, but we might, by looking at things in terms of these two main forces of Influence, gain a little insight into the understanding of our present cultural, national and world problems.

INDUSTRY

Industry, including scientific theory and research, has in itself and indirectly caused great complexity in our present world. It has helped to break down or overcome former 'walls' or 'barriers'; it has enabled external forces of influence to be spread over greater areas more quickly; and it has caused such drastic changes internally in some areas that their basic traditions and values have been shaken to their very roots. Cultures and civilizations of long standing have been abruptly disturbed. Their people and ways have changed.

As a part of this disruption of culture, relationships in general to environment, as well as the form and the design of buildings have been disturbed or changed. It is this aspect of the results of influence in which we, as Architects, Planners and Designers, are most interested.

Two results of Industry which have played major roles in this spread of external disruption are the developments in Communication and Transportation.

Current telephone, telegraph, radio, television, movies, and the printing of books, newspapers and magazines have brought countries and people of the world much closer and more aware of each other. Today men like Castro and Sukarno can say something and a few hours later the whole world knows of it. In times past such men would never be known much outside their own countries or areas. Every word they now say is picked up as earth-shaking news and blared into our houses and offices. Western music, ideas or government policy can be broadcast to all the people of the world, exerting, of course, tremendous influence. The world is reminded hourly that Elizabeth Taylor has just lost another hair – on her eyelashes, or that the president of any particular nation has just gone to the WC for the third time that day. The private details of the lives of celebrities are known in the most remote of places.

A president may speak directly to his people; they may watch him on television and in this way spread internal influence quickly, even to children. Radio announcers may play a current song so that everyone in the nation knows that tune. Or a product may be advertised nationally so that every school child wants one just like it. This leads eventually to a unity or sameness among the people and can be viewed as the result of internal influence.

The latest modern city hall in Boston or a skyscraper in Montreal is published and distributed in newspapers and magazines around the world and influences every Architect from Kuala Lumpur to Sapporo, whether consciously or subconsciously. Books by or about famous American or European Architects, like Frank Lloyd Wright or Mies van der Rohe, become available and their photographs and illustrations form the basis for many student projects as well as actual buildings built throughout the world. The Architectural Forum or Record publishes award-winning house plans and not long afterwards they are copied, modified and built in Taiwan. An American city planner publishes the results of his ten years' work on a small village in New Jersey and it suddenly becomes the idea behind an earthquake-ravaged rebuilt village somewhere in Asia. Women in squatters' huts see and marvel at the illustrations of the American woman's Dream Kitchen, and they, too, dream and secretly long for one 'just like it'— someday.

Transportation has made any spot in the world less remote. There are, in fact, very few remote places left today. Once Asia was thought of by the West as mystic and remote. Today it is less mystic and certainly not remote. Jet travel allows many people to cover major portions of the world in a few hours. Around-the-world flights are within reasonable cost to millions of persons; not only for governments and businessmen, but for travelers and tourists to see the entire world. This can only lead to interchange of influences; and hopefully further understanding.

New York secretaries can go to Europe for their summer vacations; students are easily sent abroad everywhere; businessmen fly as a routine matter monthly to Japan, the US or Europe. Now there is the possibility of supersonic travel, with New York to Paris flying time a mere three hours! This all can result in influence: influence on the man traveling; influence on the country from which he came, and on the country to which he has gone.

There are regular sailings of freighter and air-conditioned passenger ships to all ports in the world. Some ships have 'international' crews and registration; and the Chinese boats fish in Mediterranean waters once reserved only for Italian fishermen.

Most countries have domestic flights connecting all of their major cities, as well as trains, bus, and the private car. More and more people are seeing and learning to know more and more of their own countries as well as others. Countries are thus influenced by their own people traveling within their own borders, and by having their people travel to other countries; as well as having foreigners arrive and travel within the country.

Foreign Architects who saw the works of Le Corbusier or Louis Kahn, as they traveled or were students in France or Philadelphia have been profoundly influenced by them for life. Others too, such as government officials or investors, though perhaps of less taste and less Architecturally informed, have been attracted by the exterior of a building in New York or San Francisco, and return home demanding that their country, too, build one just like it—or at least resembling it.

Industry itself has been the cause of great influence. Major industrial firms have offices or plants around the world. Advisors and consultants are sent from one country to another. Agricultural nations are now beginning to develop industries and they look upon other established nations to help them. Here is further exchange of influence. These helping nations bring in external influence and the products produced by the industry spread influence within the country. These developing nations, as markets, depend further on the other nations to supply products which they themselves cannot manufacture; thus further exchange of influence.

However, besides the actual products of industry, there seem to be a host of inherent problems and values that, regardless of the people or country, must accompany or be the result of an industrial way of life. Industry has a life-time record of its incompatibility with the natural environment and as the cause of blight and ugliness in the physical environment of man and his cities. Further, it must be blamed for widespread aberrations of social and mental health, as well as of the physical health of men. All of these may not be immediately evident, but may come out in parts of a culture far removed from the actual industry or its products. It is the spread of these problems and values, both physical and social, to all the nations of the world which poses one of our greatest threats.

AMERICA

America's own culture in its way is unique. The country has a relatively short history. There are few, if any, age old traditions which are too sacred to change if they don't meet present circumstances. Even the Constitution has undergone amendment; changing to meet the changing times, but always attempting to uphold the rights of the individual people. That alone in the world is unique. Nowhere is there such freedom of the individual to say or do as he so chooses. The four freedoms are known, exercised and upheld by all.

One great mistake made by many dictatorial countries is their failure to realize that the American, when traveling abroad, carries with him and continues to exercise those basic freedoms. This is especially true of certain Asian countries where any mention or slightest criticism of the government is in the minds of the government and police—taboo. To the American it is only another situation about which he is free to form his own individual opinion based on what he sees or understands, and express it as he sees fit. An American should never be expected to give up his personal rights simply because he is in another country that does not allow its own people those inalienable rights.

There is within the American people a basic unity in spite of, or perhaps because of, the rights of the American to have his own opinion and to disagree or criticize as he sees fit. Many other nations cannot understand how one man can criticize his government or his president and still love his country. It is that very concept which makes Americans American. Within the country itself this unity is perhaps not so evident, but Americans abroad, in comparison to other nationals, are uniquely and in many ways similar.

A part of the uniqueness of America is its mixture of many peoples from all over the world. While there are still problems of adjustment, no other place in the world exists where such a conglomeration of men, ideas and thought lives so relatively well in peace, unity and comfort. Because of the foundation of America derived from a largely European heritage, America does feel a part of the heritage and tradition of Europe. At one time this was very evident in America's copying of European Art, buildings and social habits. This in many intellectual areas still lingers on today.

In recent years there has developed within America, despite foreign criticism, a very definite uniquely American culture. However, its appearances are far different than those of its foreign predecessors, both in meaning and in form. Nowhere is this better expressed than in her industry, her standard and way of living, and especially in the American Architecture of the past two decades.

In the West, tradition jumped from place to place; it jumped from the Middle East and North Africa, to Greece, to Rome, to Western and Northern Europe. In the West today men feel they are all a part of this past, this tradition. Americans feel a part of this tradition. The Architect in America in designing a modern skyscraper feels these as part of his heritage; he feels them as his tradition; he feels akin to Imhotep and Inigo Jones, as well as to Sullivan and Wright; he feels he is only continuing something they started or did before him. But his building design looks nothing like what has come before; it is not a copy of their work; nor does he intend that others will copy him. The American Architect realizes he is part of his own time; they of theirs. And while there is an almost ancestorial string of tradition, it exists only in spirit and in history, not in physical appearances, method or detail. The spirit carries on; the form, the detail, the expression are becoming uniquely American.

A sculptor may admire Michelangelo and even study his works and be influenced by them, but he will return to his studio and create an original form of welded steel or metal —something he feels is of today —not go back and make a duplicate copy of Michelangelo. He may carry on the spirit of Michelangelo—the spirit of all Western sculptors, but he will do it in his time and his place with his own materials, his own methods, and his own form of expression. This is the meaning of tradition and the carrying on of Art as the West knows it. America is only beginning to fully realize, understand and express this.

Because of her relatively rapid industrial development, things in America associated with these developments have become almost standard practices. Commercial aviation, for example has been developed to such a degree by America that the whole world follows the basic procedures set up by American aviation. This applies to design and construction as well.

The role of the telephone in the American life is uniquely her own; in no other country is it used quite the same. This applies as well to automobiles, television, radio, appliances, engineering, building construction, mechanical equipment, and a whole host of medical, scientific, governmental, social, recreational, and practical procedures and facilities; together with the psychological and social problems. When viewed within America many of these things are uniquely American and have become so used and developed by the Americans that they are truly a part of an Internal Culture.

And while that culture does exist, it is no way static or fixed; there are no standard ways which must last forever. On the contrary, change, development, research, and improvement are intrinsic parts of this American culture. And yet throughout this constant change there does run a thread of tradition; spiritual if in no other evident way. We speak of the Pioneer Spirit of the men in America's early history who pushed west or opened new horizons. We still speak of this pioneer spirit in development of industry, Art, business, or in space travel to the moon.

America is faced with its many problems of internal cultural development. Before America can fully develop, it must shake off the preconceived patterns and outgrow the overhanging shadow of century-old European convention and aristocracy. The internal American culture has only begun to take form; especially from the end of the Second World War.

At about the same time it began to become more evident that America was becoming the great external force reaching out and affecting, disrupting and influencing every nation in the world. The American army was stationed over the world; the government moved in as advisors, and in the form of technical and financial assistance; American businessmen spread throughout the world. Today the American tourist travels practically everywhere in the world, except for a few of the communist-held countries.

Everywhere in the world there can be found bars and dance halls playing rock-n-roll. Everywhere the American soldier has been there are bars with female 'hostesses' who all know how to say, "I love you", and other four-lettered words referring to love-making.

American movies are shown everywhere. Every student knows Steve McQueen and Audrey Hepburn. Everywhere there are modern hotels, whether American owned or financed or privately owned, complete with beauty shops for the women, all wanting to give the American tourist the comforts that he knows back home. Practically every president or king owns Cadillacs or American limousines. American foods, liquors, watches, pens, or clothes can be purchased everywhere—often on the black market. Every woman knows American stockings; and people from all lands know the American cigarette—and the American dollar! Dams and highway construction look to America for experts. Airports are built in every country based on American models. Industrial plants and factories, steel mills, laboratories and plastic manufacturers all follow the American predecessors. Students from all countries are sent to the US for advanced study and training; the U.N. headquarters is located in America; American athletes dominate the Olympic Games; newspapers and magazines are printed in English and report American news and ideas; most government officials have visited America; and an old Cantonese woman in Hong Kong in her traditional black blouse and bell-bottomed trousers and bobbed hairdo may be seen wearing a plastic 'Pan-am' flight bag casually slung over her shoulder.

There is little doubt that the greatest external influence acting on the countries of the world today is America. But the problem exists: must all of those countries, and the world at large, follow America and set up industrial ways based entirely on the American culture, and in doing so necessarily lose their own identity and only adopt the American way? In order to develop their economic standing and raise the living standards of their people is the only way out to surrender themselves to the values and ways of life—both beneficial and harmful—associated with a Modern Industrial life—those that have occurred in America?

Will there no longer be any regionalism? Will there no longer be any nationalism? Will there no longer be any local trait or geographic variation acting in accordance with a man's immediate environment? Must people and their Architecture lose all local meaning? Is genius loci something of the past? Will Industry and America be the death of these?

In making this adjustment of balance between Internal influence or tradition and External influences, Asia has today many problems; perhaps more criticial; many of them special to her. One basic cause of this is that in Asia, unlike Europe, age old cultures and civilizations have existed for centuries within one area. In India and China we have two of the longest continuous cultures of the world though not the oldest. Today each has its own monumental problems internally as well as in dealing with each other and with the world. Within these age-old cultures there has developed a Tradition of long standing; Tradition founded on ritual which affects the lives of every person in almost everything they do. Many of these traditions today seem outmoded, but are so strongly ingrained within the people that to tamper with them borders on sacrilege. The Internal tradition is faced with the problem of the following of old ways, of overcoming them and of striving to find new ones.

In relation to the External forces, we could almost use the word New interchangeably with External. Those outside forces working on Asia, mainly from the West, are foreign, industrial and new. For ages the way of thought in Asia has primarily been one based on deeper insight of man's self, and not basically materialistic — at least we are led to believe this. Here is the home of the great religions. Many of these nations are faced with problems of industrial and economic development and of the introduction of methods and values which are in general opposed to or contrary to their traditional ways of thought and philosophy.

These countries of Asia have for centuries been mainly agricultural, in spite of their present lack of food. Perhaps the present hunger can be explained because they have been agricultural for centuries. These farmers are reluctant to use modern fertilizers or machinery or other scientific farm methods regardless of their present waste and unproductivity. They are skeptical about doing things new or different. "It has been done this way for years, why change?", they ask. The introduction of new ways and of industries which may be necessary for their survival requires values and thinking far different from those on the farm; far different from traditional, centuries-old, agricultural-based thinking and attitudes.

Enough time has not passed for these people to adjust to the new ways; yet daily they suffer for lack of adjustment. Farm values and agrarian-orientated thinking are carried into the cities and factories. Even current leaders of some of these nations think in terms of 'farm' and not in terms of 'urban', 'industry', 'science' or 'modern'.

American and Western influences have overridden many parts of Asia. Western clothing has been adopted almost everywhere, in spite of climatic conditions or local tradition. English is taught in most schools to their children. In Hong Kong, English and English-speaking Chinese kids do the twist to the rock-n-roll music of long-haired Filipino musicians. And the Chinese are as familiar with James Bond as are New Yorkers.

CHINA

The situation in China is one of particular regard. The country is divided: the communists in control of the mainland and the forces of the Nationalist Central Government now on the island of Taiwan. In Taiwan there are hundreds of men sitting in the central government's congress who still represent the provinces on the mainland. These men have been away from their homes for almost twenty years and still go through the motions of representing the best interests of their people on the mainland. As used here-in 'Chinese' shall mean all those living on Taiwan. In some eyes there is a difference between the Chinese Nationalists, who came from the mainland, and the native Taiwanese people. In this book there will be no such distinction unless specifically referred to; Chinese meaning all citizens of Taiwan at present; the words 'China' and 'Taiwan', used interchangeably.

The Chinese on Taiwan are then, today, a mixture of traditions, and influences. There are many of the older Chinese who believe with an almost iron-fisted narrowness that anything Chinese must be old; must be 'Traditional'. Yet while these men are Chinese and know their history well, they fail to see, or at least refuse to admit, that during the history of China there were many changes; sometimes great change. The 'unchanging China' concept is a great fallacy spread throughout the West, but apparently even the Chinese themselves believe it.

In Chinese Art we are able to distinguish between different periods or dynasties or even among different artists. Today the Chinese say they must carry on this 'traditional' painting, but no one has clearly stated just what is meant by 'Traditional' and somehow any painting ever done throughout the long history of China is haphazardly termed 'traditional'. If we are to attempt to define 'traditional' painting from what we see hung in the exhibitions in Taiwan, then we could only say 'traditional' Chinese painting is limited to bamboo, horses, lily-pads, gourds, and a few landscapes, all in black and white, as well as other beginner excercises, and we cannot include all the great masterpieces of China's glorious past. It has never been clearly established exactly what 'traditional' means; it is apparently left to individual interpretation at the moment.

Chinese Painting has not been one long continuous copying of the same old thing, but the time and conditions of the people are expressed in each period. Me Fei is admired and considered to be one of the greatest of painters, yet he broke with tradition and expressed his individuality in a new and creative way of painting. He was not content to simply make a copy of the past.

Of the Chinese Bronzes: they were made in certain places in certain periods of history, but that came to an end and bronzes were made no longer in that way; and there was historical cultural reason for it. It is not 'traditional' to continue to make bronzes; but the making of the Ancient Bronzes is part of the Chinese Tradition. There is a vast difference, and that difference must be understood by all.

Those types of ancient bronze vessels are no longer made, except in cheap plaster copies made in Taiwan to be used for lamp bases and sold to American tourists. Even within the periods of the ancient bronze work we can see change caused by changing social conditions. In the Shang Bronzes the patterns are alive and full of movement; in the period following when the Shang people were overthrown, the Bronzes become dull and lifeless copies.

And so today there is every reason for change brought about by the social, economic and especially the political conditions of today. There is no hope in only clinging to the past. Change must come and in time it will.

Yet dispite this diehard holding onto the past, Taiwan has undergone a tremendous population expansion and economic surge in the past twenty years. A great deal of this is due to and influenced by American external influences. There are even some Chinese who would have nothing to do with the past and simply have China become a second America. This of course is not the answer, either. Still these external influences have been felt in every part of Taiwan. Problems, too, have been felt by the Chinese in every part of Taiwan.

Every country in the world today is faced with the urban problems of traffic, housing, medical care, food, water, health education, sanitation and others of social, political and economic bearing. Simply building enough low-cost shelters quickly is a world concern.

China on Taiwan has the added problem, as well as all of Asia, of dealing with age-old traditions, local character, age-old thinking and all other facets of internal influence. Not only must China build enough schools, houses or hospitals, but there must be in the design and building of those a feeling and spirit that is only Chinese and belongs only to China.

Modern Architecture is the product of the Industrial West. Some exponents of the so-called 'International Style' would have it that buildings become characterless in regard to place or even to use. Nevertheless the problem does remain that while the US among all nations has taken the lead in Modern Architecture — is the only expression of Modern Architecture to be, in the entire world, a copy of Modern American Architecture? It can not, and it must not.

In some areas, it may be necessary, for lack of native talent, to follow American examples for an initial period of time, until the Architects of that country begin to realize what is the meaning of Modern Architecture. Once they know this, then and only then, can they begin to develop their own Modern native style. This is unfortunately the case in Taiwan. This process by necessity will take a long time; perhaps fifty years!

Today in Taiwan there is great confusion and conflict within the people both ideologically and spiritually. It is even more clearly expressed in their crowded and dirty cities; in their building of ugly and cheap structures; and in their slow but continual destruction of the natural environment and the creation of chaos and ugliness everywhere about them in their Physical Environment.

MODERN ARCHITECTURE IN ASIA

The nations and cities of Asia have in recent years built many new buildings. Either through the influence of the West or by the understanding of a few Asian Architects some of these buildings may be termed Modern Architecture in Asia. Few, if any, of these buildings are of true Asian character or in any way linked with the aged traditions of Asia, so it would be inappropriate to call them Modern Asian Architecture.

Among all the Asian nations the one that has seemed best able to make a quick adjustment to the present is Japan. Japan has been able to industrialize and yet retain many of her old ways. The Japanese are by nature industrious, efficient and organized. Steel and ship building have flourished; her electrical products and cameras are know everywhere. In addition they are at heart—Designers! Many of the things in Japan today have been designed with great care and sensitivity. It is her buildings which are of real interest.

Japanese Architects have been able to build in new ways with new materials and still retain all the character of Japan. Practically every county—prefecture—has a new government building. Many are of brick and concrete, neat, orderly and well-designed and detailed. While they in some way resemble Modern Western buildings they somehow belong only in Japan. The Architect Tange has done this most notably. His Olympic Stadium may serve as an example. It is a structure serving modern need and is designed and built using the most recent concepts of space and structure. It is a structure using primarily tensile forces. Its steel and materials are no different than those used in Western countries, but the sensitive handling of them and the resulting intangible essence and character feel steeped in Japanese tradition. It is modern in every sense, yet it is Japanese and only Japanese. No other Asian nation has been able to do this so well.

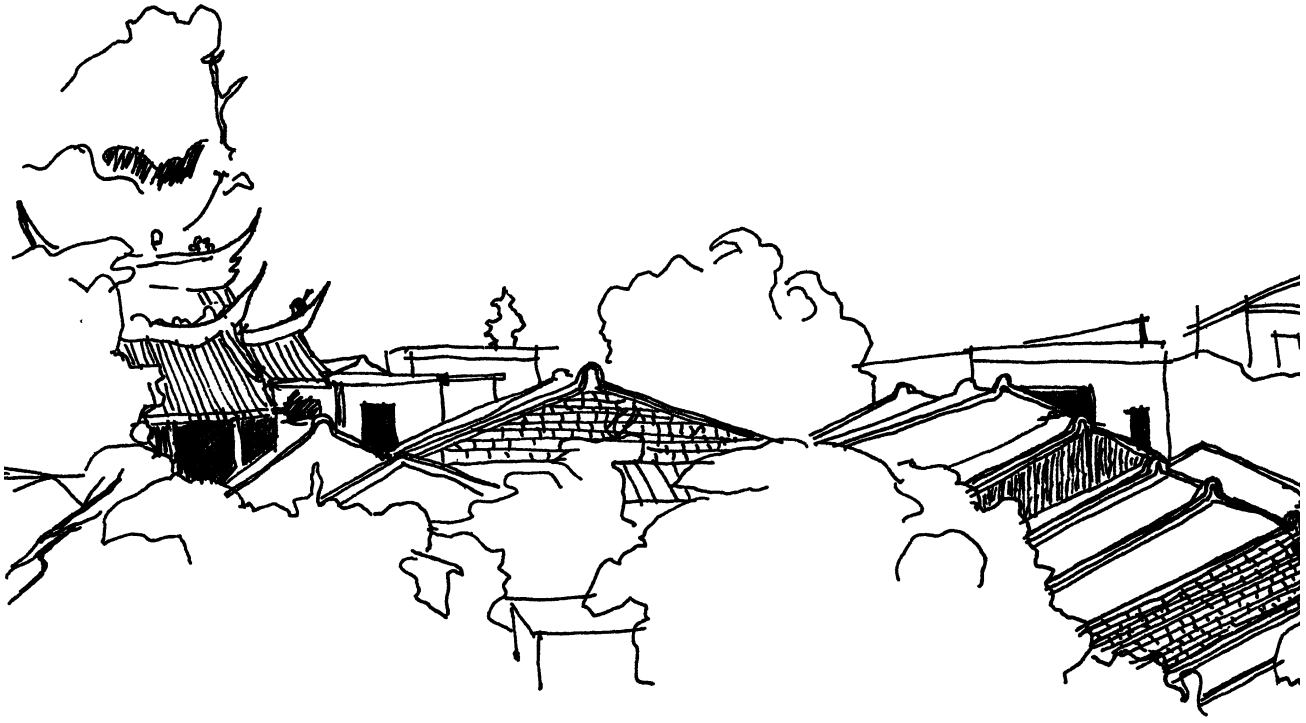
India's most outstanding buildings are by Corbu and might as well be in any country as in India. They are primarily an expression of the man, Le Corbusier, and not of the country, India. Malaysia has done a tremendous amount of building, but it is only new and shiny copies of everything Western plunked down in Kuala Lumpur. Her new airport, designed by a British Architect with American training, while attractive, is of typically Western design.

Even though the designer of her new mosque claims to have blended 'new and old', while impressive, the building fails to show anything distinctly Malaysian.

In the Philippines there are some modern Architects. Today in midtown Manila nothing appears outstanding. Recently, houses by one of their outstanding Architects were published, and again captioned to be blends of old Philippine traditions with new and modern. In the photos they appear to be overlavish attempts at American likeness built for a few very rich Filipinos. It would be interesting to understand exactly what the Architect feels is old or Filipino about them. On Hong Kong there is not even an attempt to be Chinese. Modern buildings in Western style by both British and Chinese Architects are going up everywhere to the point of changing the scale of the whole city; even beginning to destroy the natural beauty of Hong Kong Island.

West Pakistan has an interesting museum and guest house at Moenjo-daro that uses local brick and interesting screen patterns in attempting to make use of natural ventilation to combat the intense heat. It was however designed by a French Architect. The newest building in Karachi is the Karachi International Hotel, a huge pretentious white block that believes it is being Asian by covering the entire glass-windowed air-conditioned box with a fancy screen. This is typical of Western Architects' attitude in attempting to design 'local character': by misusing some impression of a detail rather than attempting to first discover the true nature and spirit of that local Architecture.

Bangkok is spreading out with many Western buildings, but all lacking any of the richness or character of her once magnificent palaces and temples. Cambodia has few new buildings and offers only the Temple Hotel at Angkor and Mao Tse Toung Avenue in Phnom Penh. South-east Asia is too much occupied with other problems to be concentrating on modern building. Korea has few, if any. Communist China is building, by photographs seen in Hong Kong, huge psuedo-Western monster-blocks similar to those in the black days of US building forty years ago. It was reported in a communist magazine that many of the old portions of Peiping were being torn down and replaced with the peoples' new industrial buildings.
The Chinese on Taiwan: the subject of this book.



I—2 UNDERSTANDING

The intention and material of this book are not presented to teach a theory or understanding of Architecture. It is not a text book. It does not deal with Architecture in general or in theory as such. It does deal with a very special situation now present in Taiwan. It is a criticism of the expression, form and thinking behind such, of the Physical Environment of Taiwan as reflected and interpreted through the observation of the present state of that environment.

It is necessary, therefore, to attempt to explain briefly certain aspects of Architecture, as I understand them. They form the basis of understanding as well as the criteria of judgement expressed in the remainder of the book.

SKETCH: Taiwan village of Yang Mei

ENGINEERING AND ARCHITECTURE

The Chinese word for Architecture is really translated as 'Construction'. In telling the Chinese you are an Architect they will invariably answer, "Oh, an engineer!" This is unfortunate indeed. Under the present registration system for Architects, engineers are qualified to call themselves Architects and 'design' buildings. There is however a vast difference between the Engineer and the Architect. The Engineer is primarily interested in two things: calculations and saving money. On a particular job he may do several calculations to find the least expensive method of construction; once that is decided he will do further calculations to find the least expensive beam size, steel required, etc.; he seeks most economical sections. If in his office he can do fewer calculations, he can further save money — his own. So his whole practice is really wrapped up in saving money.

To the Engineer, 'Design' means the size of things. He designs a beam, he designs the steel reinforcement; that is, he determines the size of these things based on his calculations. He is primarily concerned with the size of the physical structure and its ability to stand up. His calculations guarantee, to him at least, that the structure he has 'designed' will stand. He sees a building as so many cubic yards of concrete, footings, columns, beams, spans, moments, and roofs. He does not think in terms of, nor does he care about, human need, people, space, environment, experience, feeling or beauty.

Because he uses formulas, numbers and calculations we call his work 'scientific'. However what makes things scientific is the method. The way and method he approaches the design of a structure should be more important. However, all the practicing engineer needs today to succeed is a great deal of practical knowledge about construction. This is usually gained through time and experience. One of the few assets the engineer can offer the Architect today is his knowledge of the behavior of materials and their stability in structures. Engineers who can work hand in hand with the Architect in creating bold structural forms are rare.

There can be creativity in engineering, but few possess or understand it. It is enough for them to have practical knowledge. It is not enough for the Architect to have this knowledge alone. He must have it; but he must have much more.

ART AND ARCHITECTURE

To the artist, 'Design' has an entirely different meaning. The artist may speak of the design as a drawing, motif or decoration. The cover on a book of matches may have a good design; the wall decoration may have a good dragon design.

The artist will usually say he feels it is good or have no reasons to explain how he knows it. We like to make the neat simple divisions and say Science is based on 'reason' as opposed to Art which may be 'emotional' and based on feeling. However academic this may be, Art itself has very definite criteria of judgement. Today in the world there is a growing tendency to accept anything an artist does as Art. It is no longer judged. There can be and there definitely is good Art and bad Art. Such aesthetic judgement is based essentially on man's sensitivity: his ability to feel beauty. This differs with everyone; some have more, others very little. The artist should have more than everyone else. It is not the man's ability to draw or paint alone that makes him an artist, it is his degree of sensitivity. Two men may use the color 'red', but one may use it far better and with more sensitivity than the other.

While sensitivity can judge good or bad attempts at beauty, it can also be highly moved or disturbed by the environment and a man's immediate surroundings. I believe that to the old Chinese artist the moon and the mountains were so beautiful that he was moved to, he just had to, paint them. There are many traditional copies of Chinese paintings, but the best are those works which are original in the sense that the artist was moved to do it. In New York today an artist may be so disturbed by his surroundings, the people, his lack of money, etc., that a hatred or discontent builds up within him; it affects his sensitivity to the point where he releases it by throwing paint at the canvas in true anger. He is in his way creating Art. Today we confuse sensitivity with feeling. A man feels like eating; this is far different from a man moved to throw paint or rip his canvas, and in doing so feeling beauty.

Today there is also the fallacy of judging buildings as one would a sculpture. While there must be beauty in Architecture and the Architect must be sensitive, aesthetic beauty is not the whole basis or primary rationale of Architecture. For the Artist it is sufficient; for the Architect it is not; he must have much more.

ARCHITECT AND ARCHITECTURE

Architecture has many aspects and many facets. The Architect as Designer of Architecture must be able to understand and satisfy all of those facets. In general, to cope with this the Architect must have three qualities: He must Understand; He must have Knowledge; and He must be Sensitive. He in a sense must be an Engineer; he in a sense must be an Artist; but he cannot be simply all one or the other. He must be a rare combination; yet more.

He must Understand people: their needs, their behavior, the way they act and react, the way they sleep, eat, excrete and make love. He must be able to design for them shelters which satisfy their every need, and must in the final analysis make environments for them in which they may work and live in comfort and security, and be happy. In effect he must make their lives better and make them better people.

He must Understand and have a Knowledge of how to build; of how to make those shelters stand; to know the nature of his materials and how to put them together. He must know the workings of steel and concrete and pipe, ducts, elevators, water, light, sun and rain; he must know the workings of the land, of soil and plants, of contractors, men who build, cars, trucks, cranes, bulldozers, telephones, and all the things of our world which can help him to create those environments which must satisfy those immediate needs of human beings.

And during the whole process of the design of buildings and environments he must exert every ounce of his Sensitivity. He must use this sensitivity in every decision he makes: in the determination of the land, of the place in the land, of the materials, of the size and volume of spaces, of the relationship of spaces, of the colors, textures and surfaces that will finish the spaces and in turn create the details of the environment. Even in the putting together of two pieces of wood at a right angle, for example on a door frame, he must use all of his sensitivity and feeling. It is not simply a matter of structure. It is much more.

Architects want to create beauty, yes, but not in only making a beautiful outside form. If the Architect uses all his sensitivity and his knowledge in designing enclosures for spaces which satisfy basic human need; if he consciously understands fully what he is doing—hopefully, beauty will result.

The Architect must consciously understand the full result of his work. If a steel beam is to be used, he must know exactly how that beam will react and behave under exact loading in its exact use in the building when completed. He must in the same way be consciously understanding of the result of his space and building and environment he hopes to create, on the people using it when completed. He must know exactly. He cannot design something and 'hope' it will come out all right; he must consciously understand and consciously know.

Above all, the Architect is a Designer. He consciously designs enclosed spaces including their enclosures, the whole of which we call buildings. To the Architect the word 'Design' has its own special meaning.

DESIGN

One thing that has made us different from our cousins the monkies and apes is our large brain size—1400^{cc} in Modern man as opposed to 500^{cc} of the apes. With over 800^{cc} man has the ability to think abstractly—to understand algebra—to think ahead—to remember what he did before—and to use all of this for his own advantage in survival and in living.

Man, in any environment at any time, is constantly faced with problems: the problems of eating, finding food, finding shelter, keeping warm, etc. Man has found that his body alone is not always sufficient to meet his many problems and has learned to use the materials of the land around him to make objects that will further aid him in protecting his body and in solving these many problems. We can for simplification call all of these objects and aids—'tools'. Man has been called an animal with a large brain. He has also been called an animal with tools. So important is this use of tools in distinguishing him from other animals; and so important has this use of tools been in his ability to survive.

Design in a large sense is the conceiving and making of tools by man to help him solve problems. Design is the evolutionary process of man's mind, in which all aspects of the problem are considered, in which all aspects of the material to be used in making the tool are understood, and in which all aspects of the result are foreseen, all in order to foresee the use and construction of a tool to help him solve an immediate specific problem.

The actual making and execution of the tool is a vital necessity for the completion of Design. Without them a design is only a theoretical concept or project, not a tool. A house, a building, a shelter may all be considered tools; man can use his brain to design them.

Each specific problem has its own specific criteria, methods, materials or procedures. Designing a house may be different than designing a car. But underlying all Design is not only the process defined above, but in addition, there are broad general principles that apply to all problems whether cars, buttons or houses.

I like to think of the Designer as a man who is something like a tree. The inside of this man, the corewood, is a Designer with a capital 'D'— the general principles. The outside, or his bark, is the specific designer: that being the specific area of design which he best understands, can best do or is more interested in. Any designer must first have this corewood if he is really a Designer. Many only try to apply the bark without first procuring the inner core. The real Designer goes about it the opposite way: first building up an inner core foundation of general principles, and then by time and experience specializing in one specific area. That is why a real Designer could, given time, design anything. The time is needed to understand the specific principles. Frank Lloyd Wright for example designed the lights, wall decoration, chairs, tablecloth, dishes and silverware besides the physical building in some of his works. Schools of Design must attempt to teach the underlying principles as well as the specific details. Inwardly a man must be a Designer; outwardly he may be an Industrial Designer, an Automotive Designer, an Interior Designer, a Fashion Designer, etc.

In some early times the designer and the man who made and used the tool were all the same man. The farmer often makes his own tools and may slightly improve them or he may use a standard design over and over. Today there may be three or more separate men: the designer, the maker and the user; or even more complex relationships. Machines may also be used to make other tools, and the machine itself being a tool, or even a user.

We may speak of Design to cover a wide variety of tools whether a building, a coffee cup, a hammer, a rocket to the moon, a medical instrument to remove something from inside the eye, or a intra-vaginal contraceptive to regulate birth control.

The ideas and methods of Design can be applied to less obvious things, like making a movie, dress, books, organizing an office, running a government, planning a trip, or fighting a war.

Sometimes objects designed are judged by two criteria: the 'functional' or practical aspect; and the 'aesthetic' or beauty aspect. Usually it has been the case, if we analyze the best designed objects of man, that the beauty aspect was the result of the sensitive handling of the materials, and the fact that the designer solved the functional aspect so well. Never, in those cases, is the functional aspect ignored or not solved. Far from it — it is solved beautifully.

Yet today there is a preoccupation with first 'applying' beauty upon the exterior form or shape of an object, even to the extent of neglecting or violating the functional use. Such is the case when an Architect is overly concerned with the outside appearance of his building and never caring what goes on inside. This is violation of 'Design' itself.

Architecture Design is that specific area of Design that is concerned primarily with the designing of enclosed spaces and their enclosures, solving the specific problems of human needs which require protected, enclosed, defined spaces in which to be carried out. Building materials are used to make those enclosures. We generally call the result—buildings.

A man wants an enclosed space in which to sleep. To sleep is a human need; it requires an enclosed space due to various reasons of protection, security, health, comfort, etc. An Architect may be called upon to design such an enclosed space. In accordance with our above definition of Design, the Architect must consider all the aspects of the problem: this man, the need of sleep, the way this man sleeps, etc. The Architect must know all the aspects of the materials he may use; the structural, design and psychological nature of brick, wood, stone, glass, etc. And the Architect must foresee in his mind the result of his proposed space and know how well it will be able to solve this need of sleeping. Considering and knowing all these things, an evolutionary process goes on within the mind of the Architect; he uses his individual understanding, knowledge, and sensitivity. The result is a room or building in which the man may sleep. It is built; the man's problem is solved; he sleeps in comfort and safety. Beauty will result in various individual degrees. This is the process of Design.

ENVIRONMENT

Environment simply means the things around us. It is usually divided into the Natural Environment and the Man-made Environment. However, there must be a subdivision in the Man-made to distinguish between Urban and Non-urban Man-made Environments.

The Natural Environment means Nature in the raw; trees, mountains, rivers, seashores, all the land, its forms and covers dictated by Mother Nature and undisturbed by man. Biologists split hairs over whether or not there is really any natural area in the world today that has not been disturbed by man. They come down to things like man carrying seed on the soles of his shoes and thus causing a distribution of plants that never really existed in nature. Other changes by man are perhaps more obvious. We need not be so detailed, but can consider Natural Environment to mean an area where man has not physically disturbed it by building anything, such as roads, buildings or industries. A majority of the mountain areas and a little of the seashore in Taiwan is for our purposes Natural Environment.

The Man-made Environment is one in which man has built. In doing so, he has usually cleared the land of its natural cover, disturbed or changed plant life drastically; has changed the natural form of the land or has built roads, pavings, buildings, industries and cities. In so doing he has upset the natural rhythm and order of the interbalance of all natural elements.

The city is probably the maximum expression of the Man-made Environment. In some we may find covered streets in which men live and work regardless of the weather; the pavings are concrete or stone; there is an obvious absence of plants; the form or pattern of the city may show no relation to the original ground form; the walls of the buildings which surround the people are of stone, brick, metal or glass; the buildings rest on ground regardless of the soil and soar to heights and forms that attempt to defy gravity itself; electric street lights and neon advertisements light up the city at night; and the air above the city may at night block out the view of the stars and even the moon. The city man lives in the little world created solely by him.

There is in the city no form or meaningful resultant expression from Natural forces, causes or the Natural Environment; there is no pattern or rhythm within the natural cosmic order; but there is born a new order, a new man, a new environment.

Cities have become very important in recent years. Approximately one-half the people of the world live in cities. We call this environment of the City—Urban. Because the city has come to the fore, we usually refer, today, to the man-made environment outside of the city as Non-Urban. However, the term 'Rural' seems more appropriate, not only because this type of environment probably existed before cities, but that it is still the home of the other half of the people in the world, and is important in its own right. Half of the world does not live in a Natural Environment or in a 'non-urban state', but simply in the Rural Environment. If man builds a simple shelter in the otherwise Natural Environment, he has crossed the line and has begun to create a Rural Environment. Farms are probably the best expression of this type. One distinguishing feature of this is that there is still a large portion of the Natural Environment surrounding or in close proximity to what man has built. Man in this environment still depends on Nature for either a livelihood or other benefits. There is usually a mixture and integration of both elements of natural and man-made.

Cities are as old as recorded history, but in recent years have taken on new significance. Practically every large city in the world today is faced with a traffic problem; populations number in the millions. Living, working and recreational facilities must be provided to sustain these millions. Transportation and communication facilities are necessary on a scale never seen before to facilitate these needs. This has all come about because of the rise and development of Industry. This word is used in its broadest sense, implies all connotations and is used to simplify the highly complex causes of our present problems. Industry has made possible the development of the automobile, which in turn has resulted in the traffic problems within the city. While things are not so simply explained and there are other causes, many of those causes may eventually be explained in terms of Industry. Industry has been the cause of countless ills to man, to the Natural Environment and to the Man-made Environment.

Factories have also poured out thousands of implements, tools and gadgets which have saved us time, made work easier and have given us a more comfortable life. City, or Urban, as used herein implies with it all of the modern, industrial ways of living, including all its actual and potential benefits and evils.

On the farm practically everything the family needed was made by hand or certain services were performed by a few specialists. Even today there are many areas of the world where the farmer makes his own mud brick, the wife and daughters weave their cloth and make their own clothing, etc. A greater part of their time is spent in the making of these necessities.

However, today Industry has made its way also into the farm arcas, and is ever increasing. While the farmer may use industry to his advantage, to many it has not yet come to the point where industry, its products, methods, or values, have dominated his way of life. He may use electricity, or a gas driven plow, but still be able to look out the window and see trees; he may still walk in the woods; he may still use the land and have a much closer relation to it and to the rest of nature than does the city man. This combination of natural and man-made still exists in spite of recent industrial influences.

Farm will be used to imply a basically agricultural way of life in which man still has an intimate relationship to the land within the Rural Environment.

There is one further consideration that should be included. The city with its industry has created a different type of man than can be found outside the city. In the city, where he may not have to worry about how to get his food, he may have time to devote to other things, whether educational or recreational. In addition the city has given this man a surplus of money to spend as he likes. In many cases this money goes towards his pleasure or personal whims. This can lead to things as ridiculous as live-insect jewelry, reducing parlors, pop-art and dog cemeteries. We generally call this way of living one based on a Surplus economy.

A farmer would find it hard to spend money on having his wife lose weight or having her face or hair 'beautified'. He is guided by his frugality in money and by common sense.

He will do or use only what is 'necessary' to survive. He will plaster his house wall with mud from his yard because it is close at hand, will do the job, and doesn't cost any money. We call this an economy of Necessity. Farm and Rural used herein also imply with them the use of the principles of an economy of necessity, as well as the relationship of man and nature in the Rural Environment.

OUR DUTY

In the Natural Environment man is an intergal part of it. Beauty is all around him; all men as products of Mother Nature see beauty in blue skies and cloud formations, sun rise and sun set, the blues, greens, viridians of leaves and foliage, the colors of flowers, the majestic mountains, rocks, sands, pebbles, the movements of waves and oceans. We are a part of it. Within them man may feel himself a part, at rest, uninhibited, relaxed; find mental repose, inspiration, communication, revitalization; feel fantastic beauty, awe, elated, subordinated, overwhelmed, or even fear. It is our duty to preserve the Natural Environment.

It is possible to find some of the same in cities, but only if they are well-designed. And in this lies the secret of the whole problem facing the cities of the world today. If there are such cities that can or do gives these, they are usually older preserved sections; whose scale and detail are related to man; small, remote, not having been subjected to industrial influences; or more often, a block here or a unique building there; or hidden among a mass of buildings—a small square—with a few trees, a fountain, a patinaed statue — giving a moment's joy or delight — one small fraction within the total city; and usually difficult to find.

Too many of our cities today are inhumane, out-of-scale, crowded, noisy and ugly; a hodge-podge of badly constructed buildings, hard to sleep in, difficult to breath in, and expensive to live in. They are the business centers; the headquarters for industry, organizations, governments and money; the repositories for the masterpieces of Art, music, books and universities. They are the recreational capitals of the world full of theaters, movies, sports, performances, dances, bars, restaurants and honky-tonks. They are the scene of fires, strikes, rapes, murders, divorce, incest, attacks, drunks, dopes, rackets, gambling, corruption, robbery,

theft, perverts, pimps, protests, riots, juvenile delinquents, and adult delinquents. Yet they can be exciting, inspiring and at times beautiful. No city is all good; no city is all bad; though some may come much closer to the latter than to the former.

It is the duty, in particular of Urban Designers and City Planners to make our cities more of the former. It is the duty of every Architect to contribute better designed buildings, which in themselves are environments in which people live and work, and at the same time contribute to the larger surrounding environment of which they become a part, whether it be rural or urban. It is the duty of every Designer to make his contribution of beauty, in part, to the environment, through the design of his specific tools, whether he designs a tea-cup, a rice bowl, a building, or a city.

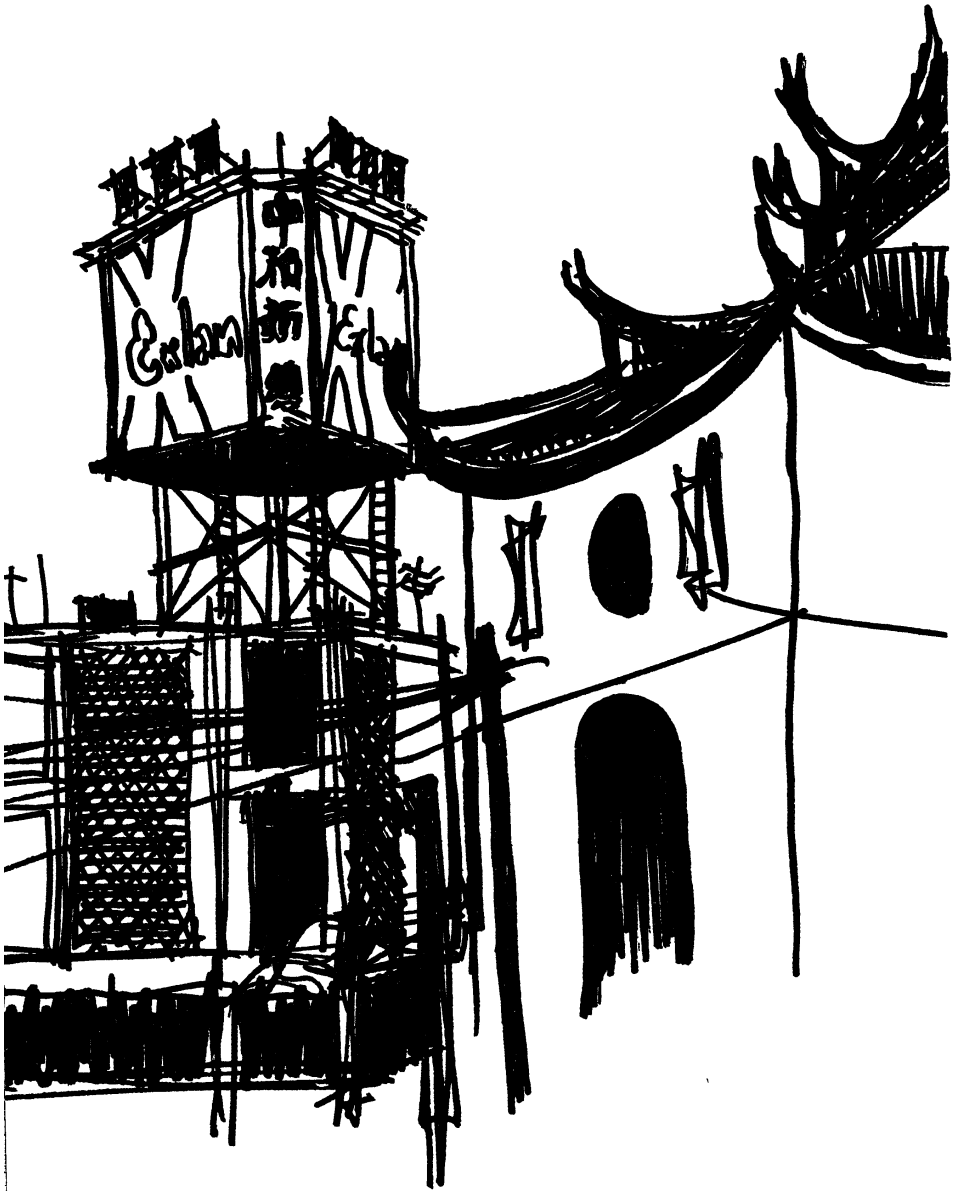
Like our cousins the apes and monkies, man started somewhere in a pure natural environment. Whether it was in the equatorial forests or on their borders near the grasslands, man was confronted for a very long time with the problems and advantages of being in a natural state in a natural environment.

When he began to build shelters, grow his own food and raise animals he had in effect started to change the natural environment and began to make around him a rural type of environment. With the founding and growth of cities man began his march that has created a different man in a very different way of life that has taken him farther and farther away from that natural environment.

SKETCH: Dung Showl Village

II

THE PRESENT



Taiwan —
Formosa — the Beautiful Isle —
that was three hundred years ago —
that was even twenty-five years ago
and yet even today there is a beauty in Taiwan that cannot be found elsewhere in the world —
And this beauty lies in the mountains and the gorges — along some portions of the coast
and among the farm yards and rice paddies —
in the undisturbed areas of nature — in the Natural Environment
and only in those areas where man has used the land —
and depends on it for his livelihood
and uses the natural materials around him to build —
to build in harmony with the Natural Environment
There are some truly beautiful places in Taiwan
but not in the cities — not in the villages
and not in the areas where man has recently destroyed or abused
cleared or cluttered by the 'creation' of the man-made environment
There are some truly beautiful places in Taiwan
but certainly not in the cities —
for they are like black plagues — and together with
the factories, highways and other man-made 'design' and 'planning'
they are spreading like a cancerous growth out over the farmland
down along the coasts and up into the mountains
carrying with it the policy of the destruction of all things beautiful
and the perpetuation of ugliness

Where will it stop?

II—1 THE COUNTRY

The sketch on the previous page sums up the whole problem of Taiwan today. The authentic centuries-old Chinese North Gate 北門 in contrast with the new neon advertisement atop the New Shopping Center Buildings in Taipei City.

The Chinese today, and especially the young men and women, are faced with the tremendous problem of finding themselves and new values which can lead them in their lives. We could ask, almost in soap-opera fashion, "Should three thousand years of tradition be strictly and unquestionably followed, or should they be completely disregarded, tossed to the wind, and new foreign Western values be adopted and likewise unquestionably followed?"

They are Chinese and want to feel a nationalism and love for their country yet many of the old values and ways seem outdated, cannot fully answer their problems, and are not sufficient in this day and age; many seem ridiculous. Yet by following the West they must give up much of their Chinese meaning. New Chinese values for today, to face today's complex problems must be found. The young Chinese in their youthfullness feel the necessity to change—to act; yet because of their youth they feel powerless and know not how to act. Meanwhile the young Chinese floats around in a sea of confusion knowing not what to do, nor what is really his or China's.

There are in Taiwan today still a number of older people who remember the China of yesterday and insist on the old and Traditional way. They reject anything new, Western or foreign. They smugly hide behind the screen of Tradition; it is safe and secure for them to keep on the way they always knew. They do not question it or at least they will not allow themselves to question it; yet the old way is too often insufficient.

But with the young people, the students, it is a different story. Among the young today in Taiwan there is a disturbing force; an unsatisfied questioning anxiety in wanting to find their own way for their own time. Yet, only in time can they find it.

It is amusing to ponder over the name on the advertisement in the sketch. While it is the name of a current Chinese shirt manufacturer, it comes too close to the American 'Ex-lax' not to deserve a smile.

Before we can fully discuss the Physical Environment of Taiwan it will serve us to look at the present values underlying the society of all Taiwan at large. There are presently several highly conflicting values which the young people must choose between; values which, because of their very contrary natures cause confusion and eventually are reflected in the Art, the Architecture and in the Physical Environment. These are certainly not all the values or causes of the present situation, but appear, at least to me, to be the major ones. This is not by any means a sociological study, political analysis, nor moral judgement, but a simple attempt to allow our understanding to go one small step further in knowing the causes behind the present condition of the Physical Environment.

NEW OR OLD

This is one of the greatest problems facing the young people. To continue to live in the ways which their parents and their parents before them did, or to break and do things in a new way? This old way we call Tradition. Old people like to say, "It's traditional!" and continue to do it. It is an answer-all; it is an excuse to hide behind in many cases. To say, "It's traditional", requires no further explanation or rationale. Everyone should simply accept it and not question. This of course may lead to a very static way. Many of the old Chinese Traditions are extremely valuable to all the people. But it is those traditions which no longer are adequate or no longer hold meaning that are to be questioned. Some young people are confused if they should even question tradition. Everything should be questioned. Those which have meaning should be retained; those that are no longer useful should be disregarded or changed to meet present needs. Westerners are always inclined to ask, "How did it start?" The Chinese are usually lost for an answer; they just know it's traditional. They had to start someplace, and when they did they probably had a meaning at that time. Whether that meaning is still significant must be questioned. This blind acceptance of tradition can at times be a great obstacle and hindrance. The mental habit of accepting all without question spreads even into education and intellectual disciplines far removed from 'Tradition.'

It is not merely the question of following Tradition, but also the problem of accepting new things which are not or have not been traditional. The new, today, is largely influence from America. In many new things the American way is seen as the 'only way'. In regard to many new things China has shown an inferiority complex. There is much discontent in the old ways. Yet not knowing what direction to take in the new way, the now-established American way is usually copied and likewise blindly followed.

The evidence for this discontent is everywhere: in the women's consciousness of dress and makeup; their changing attitude towards doing the work their mothers did; the education and going abroad of many women; mountain and farm girls leaving their homes to go into the cities; young girls meeting their boyfriends in movies or coffee shops without their parents' knowledge; young men leaving the farms to work in factories or to go to college, discontent to follow their fathers' occupations; in every area of life; and with the operations which take the 'slant' or fold away from the Chinese woman's eye to allow her to look more Western.

Under the name of 'Tradition' some of the greatest of Architecture blunders have been committed. Buildings are built up for two floors as ill-proportioned concrete boxes; on top is added a gaudy tiled roof and it is called an example of 'Traditional Chinese Architecture'. The new museum is a case in point. It has been called out in all the newspapers as being built as "typical Chinese architecture of many centuries ago." A few ignorant tourists and uninformed laymen—including newspapermen—may believe that, but anyone who knows even a little about Architecture must only laugh. It is doubtful if the Chinese of many centuries ago could have built such a bad building. And for how many centuries have the Chinese been building with reinforced concrete, aluminum and glass store-front doors and windows, and plastic ceilings? And is it 'Traditional' to have an elevator in Chinese buildings of many centuries ago?

The truth is that it is neither modern nor traditional; it is not even Architecture. A piece of tile on the roof that appears to a layman to 'look' Chinese has no validity as the basis for judging Architecture; imitation and copy have no real validity in Architecture. Architecture is to be judged by those who understand it; not those who are fooled by it.

A falsely copied detail is not what makes something traditional. Taiwan is full of bastardized and eclectic Architectural crimes committed in the name of Tradition.

CORRUPTION

Closely related to this is the subject of Corruption. There is among all men regardless of way, race, creed, etc., an ethics of honesty and dishonesty. In China there are many, many honest men. Yet in Taiwan today there is corruption. Cases are exposed, from soy beans to mayor's brothers; from smuggling to illegal buildings; from portrait painting to misappropriation of public funds to support questionable private industry; cases of dishonesty, fraud, arson, forgery, and pay-offs.

The Westerners are under the opinion that one of the causes of the communist rise on the mainland was the widespread dissatisfaction among the people with the corruption of some of the government officials. This is admitted in the introduction to the book on land reform written by the late vice-president.

The young people are faced with this problem. A young Architect may have to choose between securing work or sitting in an empty office with no work. Only a few are strong enough to fight it.

A few years ago several cases of downtown Taipei tall buildings exceeding the restricted height limit were exposed. Several were made to tear down those exceeding floors—but not all. This was only explained in terms of those owners not playing ball. Recently serious fires have exposed some cases of illegal 'neglect' of building construction laws.

A five per cent Architectural fee is standard, and it is understood by all Architects that three per cent goes back leaving the Architect with only two per cent. I personally know of important commissions being awarded on the basis of friends and connections rather than on ability or worth.

In order to secure a building permit in Taipei it is necessary to secure some 160 chops of approval on the Architects' drawings. In addition, some thirty inspectors enter the picture once the permit is secured. Clients and Architects perform 'favors' to insure that things go

smoothly and quickly through this involved and complicated bureaucratic process.

And the practices of illegal building which violate every safety code as well as common sense are known to all.

This subject cannot be mentioned without bringing to my mind the new museum building. An 'impartial judge' 'convinced' his fellow-jurors to give him the commission instead of a legitimate competitor: every violation and corruption of Ethics. In his office the building was 'designed' by copying and stealing from books and other buildings: every violation and corruption of Design. And just how was the contractor 'chosen'? This building represents to me, in every respect, the huge monumental symbol of Corruption!

EMPIRE OR DEMOCRACY

The true sign of a democracy is the freedom of the individual and the upholding of those freedoms. The real proof of a democracy comes with the individual's being able to uphold his freedom. When it comes down to the final moment of decision are individual rights and freedoms upheld?

This matter of rights of individuals is in itself enough reason that the Chinese Architects cannot simply copy American Architecture. America's freedom is reflected in its Architecture. There is open planning and separation of parts. In the US, buildings are becoming more and more free—if not in their use of structure—at least then in their relationship of elements and freedom of space. It is meaningless for the Chinese to copy such expressions of freedom, for in Taiwan they do not exist in the same degree.

The use of the plate glass window in America is not only the result of technological development, but is a direct expression of the individual's freedom. The owner of a store uses large glass windows to show his merchandise knowing he as an individual is protected even to the extent of leaving such windows unprotected at night.

In the American house large glass areas are used to give more light and to allow the space to flow continuously from indoors to out, at least visually, giving the interior of the house greater spacial freedom; and in general it expresses the freedom of the people. There

is little fear of people looking in. American freedom allows the inside to look out and the outside to look in; there is little to hide, little to fear.

In Taiwan this is characterized by the use of plate glass windows in the downtown store fronts—but only in the daytime. Chinese freedom is expressed by the metal or wood doors pulled across or set up nightly to completely hide and protect the glass. The Chinese house in Taiwan has small windows and shutters and a high wall is built around the house. The sense of privacy is different; the Architectural expression is different.

There is a law in Taiwan that any building related to tourism must have 'Chinese' decoration! It interferes with the freedom of an individual's right to think for himself and severly limits his carrying out the basic ideals and beliefs of his design, himself, or his Profession. Yet here it exists and Chinese Architects compromise themselves to carry this out.

The building that represents and expresses the freedom of the American people and their government is the Capitol in Washington D. C.—despite its dishonesty in Architectural style—the home of the Congress, the representatives of the people, and not the White House, the home of President, though it is important. It is significant that the Capitol is topped by a Dome—a circular, spherical spacial enclosure which symbolically embraces all within it and outwardly expresses a total entity. It is primarily spacial; when one looks at it, one wonders what is inside.

On the other hand the building which now serves as the 'Presidential Palace'—those two words in themselves are a contradiction—of China was built during the Japanese Imperial times when the Emperor of Japan, a divine monarch, was the unquestionable leader of the people and this single force, as opposed to a free democracy of people, is expressed in a high square tower—the symbol of one single supreme being; the open space before it for the gathering of venerating masses. Perhaps there are subconscious phallic undertones. When one looks at it, one thinks only of that single physical object. This tower was transferred from the Japanese to the Chinese rule without modification, change or question.

CITY OR FARM

City life has its own values which are different from those down on the farm; even within the same time. The people of the city eat differently; walk, dress differently. Their attitudes toward money, education, sleeping and everything else about their lives are governed by different values; not better or worse, but different. In Hong Kong the city values prevail, but it is still possible to see a small percentage of people still carrying on those farm values within the city. In Taipei City it is the opposite. There are an overwhelming percentage of farm-thinking people which dominate and among them can be found only a handful of people who are aware of city values. Because of the overbalance of farm values in Taipei, the majority of people simply follow them and are completely ignorant that city values even do exist; and are completely unaware of the need of change. The farm values, along with all their disadvantages, are carried on simply because everyone else does it and because no one knows better. The Chinese have carried these farm values into their industries and cities; perhaps enough time has not yet passed for the development of new values.

These values apply to the Physical Environment as well as to the habits and ways of the people themselves. Some outstanding ones are the attitudes toward—the lack of understanding of the need for—pavings, good water supply, hot water and soap, WC and drainage systems, constant cleaning of dirt, and constant maintenance of buildings, streets and public facilities. Because of the greater number of people assembled in one place—in a city—there is the greater need for public safety, public health and consideration of others.

Many occasions in the city such as business meetings, or lunches require by social custom that you be dressed neatly and perhaps wear your best clothes. With your shoes neatly polished it is impossible to walk even one city block in Taipei. Because of the lack of paving and poor drainage, not to mention the dirt left lying in the streets, shoes, stockings and even trousers are dirtied and splattered. Some streets in 'Metropolitan' Taipei are no better than farm roads. Taipei has simply become the 'Big Market Town' of old rural China. It draws all the farmers in to see all the glittering lights, the tall buildings, the tea houses, the movies and the shops. The more bizarre and more wild—the better!

If the farmer does not want to maintain his house that is falling down, that is his business. But in the city it becomes everyone's business. If his house burns, there is not only the danger of his own personal loss, but it imperils the lives of thousands.

A man who is providing a service for the public, such as a restaurant or theater must assume the responsibility for the public safety, health and comfort of those people. He must provide them with WC and water to wash their hands; he must assure them that the food he serves them is clean — it is not uncommon to see rats in a well-known Taipei coffee shop; and he must protect them against fire and structural failure of the building.

On the farm the children may go outside the house and relieve themselves wherever they feel the urge to 'go'. In the city when the child 'goes' all over the sidewalk or in the aisle in a movie house or on a public bus or train, he is making a mess that may endanger the health of others. The same holds true for the widespread habit of spitting; spitting in restaurants, public kitchens, movies, and public places of all kinds.

The old idea of a family owning their own building and living in it still survives in the city today and many owners live in the one or two storeys above the store. Even when those upper floors are rented out, entrance to them is gained only by going through the ground floor store itself. This practice has been carried even to new eight storey buildings! There is no lobby or private entrance. When the ground floor store is locked after eleven o'clock at night, when the streets are rolled up, access or exit is impossible to or from one's own floor.

On the farm it is all right for the farmer to go on unplanned in his house, farm buildings and acquisition of land. As he becomes more fortunate and makes more money, or acquires more sons, he simply adds on more rooms to the existing ones; he may own small plots of land scattered about. He builds by the principle of 'add-on'. He need not foresee his holdings as a total unified design. However in the city with hundreds of thousands of people this attitude cannot prevail. The city must be planned. The values and attitudes of the farmer which have prevailed for centuries in China are simply insufficient to deal with and solve the urban and industrial problems of Modern China.

AN EXPRESSION

The long monumental axis with a great many stairs, which seems to be popular among the Traditional Chinese, can only exist under two conditions.

One is in which the walker, the person who must exert the effort to climb all those stairs is of an agrarian temperment. It is common among the farmers to spend a great amount of time and physical effort to gain little. The farmer will not take a bus into the city to save the bus fare, but chooses to walk. In doing so he spends two hours of his time and exerts a great physical effort, not to mention the wear on his shoes—provided he is even wearing shoes! This attitude is common among farm peoples. It is the industrial, city, or if you will—modern man who is so preoccupied with time and the means of saving time as well as exerting as little physical effort as possible. To the farmer an hour or two means little. To the industrialized-orientated city man that time is measured in terms of money or personal gain. To be forced to walk up a great number of steps simply to arrive at a building of little consequence may be quietly accepted by a farmer, but seems to the modern city Architect a waste of time and effort. He would seek simplier solutions; such as locating the building in a lower place in the land to begin with, or providing other means of access.

The second case where this axis can work is where there is an absolute government. When the emperor or king is the single head of state and is seen in the eyes of the people as a diety, close to a god. In such governments, as in Ancient China, there was need of such processional axes and great formal spaces along which the emperor and his royal procession could pompously stride and proceed with all of the dignity of their venerated positions. Thus we have the Temple of Heaven and the Forbidden City in Peiping; and Versailles under the rule of Louie XIV. In a modern democratic country such axes cannot exist.

Several American cities are misconceived because they were originally laid out either by Europeans who were used to centuries of absolutism or by native Americans greatly influenced by their European predecessors. This is one reason among others, that the city of Washington D.C. is not wholly satisfactory for the capital of a free people.

So then, a country today that believes itself modern or industrial and democratic could not honestly justify the design of such long monumental, formal stepped approaches to its buildings. Look again at the approach to the new museum. It is a long, tiresome, un-democratic, climax-building process; the actual building falls far short of the climax expected from such a climb. After reaching the top, still sweating and panting for breath, one feels a great let-down and somehow that one has been cheated; though the farmers and tourists may be overwhelmed. In addition, the reluctance of the client to issue sufficient funds to finish the approach in the way it was originally conceived, has resulted in a cheap, temporary solution, which sets up the initial impression of something badly designed and built, even before the building is reached.

The less formal, but more sensitively blended in with the land, approaches to the temples, such as Yuen Dung Suu 圓通寺 or the Suu Nan Goong 指南宮 are excellent examples from which the Architects and students, as well as the clients, should learn valuable lessons; not to copy, but to try to understand basic principles.

As in the museum example above, the same holds true for the similar approaches to some tombs and other monuments scattered around Taiwan. This is one small example of how the form of government and the thinking of those subjected to it are reflected and expressed in the design of the Physical Environment.

WAR OR PEACE

The government proclaims it is a nation at war and then passes legislation which only a country at peace could pursue. To the people this has cause for great confusion. In wartime certain policies are necessary and a natural outgrowth of the conditions. But to float between the two is confusion. Some peaceful policies are started but cannot reach their logical ends because before they do, they begin to violate the war policy and must be stopped.

It is not uncommon to see tanks rolling along a road through the farm land; to see soldiers marching along the side of the road out on training; or to see and hear jet fighters zooming overhead. Men in uniform are everywhere. Nine of the fourteen scenes in the Chinese National Anthem shown before the start of every movie are war scenes.

Yet even some of the War policies seem somewhat ridiculous. Near the Dansui river in Taipei there is a solitary gun station with one man on guard! In the event of a real attack, what good could he alone do? Near him is a sign: "no sketching-no photographing-no mapping." This is amusing. This same sign is seen in many places in Taiwan. If that information or position is so strategic, the little sign is of little good in stopping anyone seriously intent on finding out. Perhaps these signs also, not intended, tell the observer that here is an important place in the mind of the government. Perhaps they point out something that would otherwise go unnoticed. This and other such practices reflect an attitude of fighting a small-scale, local, outdated type of war. If atom-bombs and missiles were to pour in on Taiwan, these small precautions mean nothing.

One day the 'Secret' War College for army officers was pointed out to me by a friend. Of course, I asked how he knew about it. He replied a friend had told him and that everyone knew of it. If someone really not interested in such things can find out so easily, think what someone purposely seeking such information could come up with.

As far as the danger of mapping goes, this too, is highly ridiculous. The Chinese idea of maps is extremely primitive. A few lines marked 'river' and a cross-hatched block representing a building is to them a detailed map. Highways are numbered in Taiwan, but no numbered road map, to my knowledge, is available. For Architects, Planners and students modern fully detailed maps are essential for study and design use. Maps of rather poor quality are available from the local government if 'properly' requested months before needed. The red tape is a headache. A U.S. Army map of Taiwan can be purchased in New York City which is more detailed and of better quality than any such map available publically in Taiwan.

If the country is at war then all policy and an entire all-out war effort should be made accordingly. As it is there is a great deal of uncertainty which causes unrest. Why then should a man build his building well, when he doesn't know what will happen tomorrow? So he builds as cheaply as possible, not caring of quality or appearances. Shacks, shanties and lean-tos are the result. Flimsy scraps of wood, canvas, scrap metal, cheap brick and poorly mixed concrete are thus used to build roughly and hastily—and result only in shabbiness.

There is a great effort to attract tourists from abroad. Tourism can only flourish where there is peace. Tourists don't want to see guns, tanks and soldiers everywhere. The tourists are never told the country is at war. Tourism is promoted on the basis of a peaceful situation; yet the visa requirements, customs inspections and the restrictions on just where in the Island the tourist may travel are based on wartime precautionary efforts.

This conflict is carried through most of the decisions affecting the daily life of the people. The war goals are known by everyone.

Finally this confusion is reflected in the attitude towards and physical expression of the environment, which results in cheapness and shabbiness. The poor environment thus created, inturn acts upon the people within it, and further promotes it. No one can feel secure or at rest within such a cheap and dismal environment.

PERMANENT OR TEMPORARY

This is closely tied in with the war or peace contradiction. Were there an all-out war policy then there could only be seen the possibility of a great majority of the present population leaving Taiwan in the near future. Were the term spent here by the Nationalist Chinese thought of as only temporary then a great many decisions would have to logically follow that thinking. Some decisions reflect the attitude that things done here are permanent; other decisions reflect that things are being done temporarily, because in the future everyone will return to the mainland.

If there were a total war effort and were everyone convinced that this stay is temporary, the City of Taipei, for example, which presently has a population close to one million, would, were things carried out successfully in the next few years, be much smaller than one million in the future; even assuming that only the government people were to leave. Are the plans then that are now being made and executed for Taipei City taking this into account? If there is success in the future and Taipei City becomes smaller, what happens to all of the raised highways, the overpasses and underpasses, all the hotels, tall office buildings and other

expansion problems that are being 'solved' by anticipating future growth? While it seems necessary to build these buildings at this time, even as a short term investment, are their locations and the land allowed to be sold for such investment being considered in relation to the future 'smaller' city? Are food stuffs and other strategic goods and materials being rationed or controlled for future necessity? Is there an overall planning of future resources? Why is an overproduction of cement allowed at this time? Is it foreseen that great amounts of cement will be needed in future 'rebuilding', rather than trying to make quick profits now? Should the Nationalists leave Taiwan, how many tourists would be expected to ever come to Taiwan?

Perhaps all of these things have been thought of, but the present policy reflects a large majority of decisions based on being permanent. Yet the return in the future can be used as an excuse when found convenient to do so. It was said the reason the new museum was not built larger is that it is not a museum at all, but when the Nationalists return, the building will be turned over to the Taiwan Provincial Government to be used for a Banquet Hall!

THINK BIG OR THINK SMALL

This does not appear to be a contradiction as in the previous cases. It appears to be more of a lack of big thinking even in major policy-making. While the foregoing conflicts may place severe limitations on much of the policy-making, they cannot be said to bear all the blame, for even in those matters which are clear-cut there is a tendency to think small. Perhaps this is another farm value or simply lack of experience; perhaps it goes much deeper. Not only are many decisions thought of in small terms, but many seem to lack clear, sharp planning, forethought or intelligence.

Taiwan has been the scene of one episode after another: the widening of Chung Chen Road, the MacArthur Highway failure, the visa extension, the postal taxes and service for incoming packages, the New York World's Fair Pavilion, the new museum, the Shih-men dam, the Taipei Airport, the Sheng Shen Theater fire, the loss of the three communist defectors from Matsu, the never-realized predictions of large numbers of tourists to come to

Taiwan from the Olympic Games in Tokyo in 1964, and other examples regarding government and military officials or others in responsible positions. Not only do these cases show lack of intelligent planning but almost all were loudly announced beforehand; a great fuss was made about them; they never lived up to expectations.

Not only is there short-sightedness, inefficiency, mismanagement, lack of know-how, and so on, but there always seems to be a rush to announce and boast of the results before things are carefully thought out. This is a mark of poor diplomacy. Taiwan seems to be scraping the barrel to find careful, broad-thinking, intelligent men of professional caliber.

Most men given responsibility seem to be overwhelmed with the scope of it. The traffic of the whole of Taiwan seems to be too big of a problem for the staff of the highway bureau to handle; planning for a city of one million people far exceeds the capabilities of anyone in the public works. Architecture students are overwhelmed to design one small building. Even the practicing Architects seem to find it hard to be able to deal with any building over two floors high or that exceeds a relatively small budget. The scope of these problems seems to be simply beyond the capabilities of the men in charge.

TOURISM

There are in Taiwan three things worth seeing, for the tourist as well as the Chinese. The first and most reasonably accessible is the natural beauty of the mountains, the seacoast and the rice fields; possibly one or two villages. Except for the usual trips up to Sun Moon Lake, Ali Shan and Taroka Gorge a trip to the mountains is the cause of a lot of red tape and never-ending frustrations. Except for a dozen or so designated beach areas with restricted time limits no one is allowed to even walk along the coast. The army even closes those at will.

One foreigner was walking along a beach enjoying the solitude, the beauty of the sand, the waves and the setting sun, when he was suddenly apprehended by a group of soldiers at gun point. He was given a thorough cursing out by their leader—proving his braveness to his men - maltreated, questioned and detained for two hours. Only several long-distance phone calls

'released' him, much to the disappointment of the soldiers and their leader who were absolutely convinced this foreigner had somehow illegally landed from some enemy ship and had fallen into their clever hands!

These natural beauties are one thing Hong Kong does not have to such a degree, and the only thing that Taiwan does have that can begin to compete with Japan.

The second thing worth seeing in Taiwan is the collection of Chinese Art. However so little is exhibited that little more is made available than can normally be seen in Tokyo, New York or Boston. Mention cannot be made of the museum without the Chinese boasting of the large number of pieces that it possesses. And further, that at the present rate of exhibition it will take 80 to 100 years to show it all. This is very nice and impressive, but most of us will not be around for 100 more years to see it all. By the same reasoning, they could show one piece a year and take 30,000 years to show it all! The number of pieces of Art which lie buried in a cave is not an attraction or a benefit to the people. The actual number of pieces on display that can be seen, studied and appreciated is what is important and beneficial. The pieces are displayed in a building that is inadequate, though newly built at great expense, and are exhibited poorly. The wooden and glass cases in which they are held are badly designed and cheaply made; the paintings are even difficult to see through the reflections on the glass. The 'new' museum is no improvement over the 'old' one at Taichung. One of the greatest paintings of the world is displayed in a cheap plywood box painted battleship gray. In relation to the worth and value of some of the greatest masterpieces of Art in the world that man has ever created, presently in the collection, the building and exhibits are unworthy, disgraceful and even degrading.

To get beyond the pieces exhibited to study them, one must be a Fulbright Scholar or better. A letter from a very high government official may also help—a little. While the museum was still located in Taichung—originally chosen for the site because of fine weather and to get the valuable paintings away from the damaging Taipei weather conditions to which they have now been returned— a foreign connoisseur showed up with a letter from the Chinese Ambassador to Italy to be allowed to see and study more of the collection.

This gentleman had studied paintings all over the world and thought that this single letter was sufficient for his purposes. He was politely received and then shown to a special room in which a young assistant rolled out five paintings for him, three of them of inferior value. He left Taiwan feeling he had been shabbily received and somehow cheated.

While the collection in China holds some of the greatest pieces of Art in the world, tourists who have seen the Metropolitan, the Museum of Modern Art, the Lourve, the Prado, etc., upon coming to Taiwan can only experience disappointment with the handling, management, new building enclosure and exhibiting of them. The other two museums in Taipei are hardly worth mentioning.

The third thing worth seeing, and this is almost impossible, are the mountain people or aborigines. The tourist-styled dancing at Sun Moon Lake is not what is meant. Except for the Ainu in northern Japan, which are easier to visit and talk with than the aborigines in Taiwan, these people are rare. It is not intended that they be exploited as tourist attractions, but that people who visit or live in Taiwan, who have a sincere interest in such things, be allowed to freely visit them. Except for the missionaries who are permitted to enter the mountain areas to 'save' them there is a great deal of letters, form-filling and red tape necessary to obtain permission to visit these fascinating people.

These three things are the greatest assets that Taiwan has to offer the visitor, the resident or the tourist. As a city Taipei cannot begin to compare with Tokyo or Hong Kong. Why should a tourist spend the same money for a hotel room in Taipei when he could be enjoying those other cities? Tourists who have seen the lakes and National Parks of the US are hardly impressed with the Sun Moon Lake and the facilities it now offers.

One further area of tourism that is in need of development in Taiwan is that of service. To build a gaudy hotel that appeals to the average tourist's childhood romantic notions of Exotic China seems to be Taiwan's only answer for attracting tourists. But the service offered tourists in hotels, restaurants, and other areas of contact, including spoken English, personal service and attention are sadly lacking. Waiters by western standards are very bad. Staff and personnel are generally poorly trained and little disciplined.

There has been a great deal of temple rebuilding with the aim of drawing tourists. It is doubtful if any American tourist will fly into Taiwan on his 72 hour visa, and do a day's traveling to a remote place on the island, where no one speaks English, to see a renovated temple, which has become a characterless and unreligious box reflecting the individual taste of a local carpenter, and which lacks an artistic value or Architectural merit that is expected of a Buddist or Tao Temple. Nor should Japanese tourists be expected to come and appreciate any of the new temples, not one of which can begin to compare with thousands in Japan.

Handicrafts are made for sale in Taiwan. But they fall far short on two counts: 1—they are badly designed; 2—they are poorly made. The fact that any sales are made at all is due to the fact that the tourist wants to buy 'something' as a souvenir of Taiwan, regardless.

The tourists never think of China as 'today'; they are not aware of the tremendous problems the Chinese are faced with. They come expecting to see China of 200 or 300 years ago; in fulfillment of their unrealistic romantic dreams. They come to Taipei hoping to find a Shangra-la; the tinkling of temple bells, robed men, shy, beautiful little women all going about their daily lives as if they were in one gigantic real-life Chinese Opera. Little is done in Taiwan to wake the tourist up to give him a more realistic understanding of China. In fact there is a strong movement by many to play-along with those dreams—as long as the tourists bring in money—even to the extent of sacrificing and selling short the basic principles and values of China. Nowhere is this more strongly felt than in the building of gaudy, decorated hotels, restaurants, night clubs, museums and other tourist attractions. Chinese Architecture like Chinese Art is a most serious part of the Chinese culture, and should be valued, honored and respected as such. Yet today at the hands of a few, for the sake of making money, things have gone far to purposely ridicule, misuse, and debase this noble Art. These are crimes against the Culture of China and should be as seriously punishable as any crimes against the State.

Why don't the high-ranking officials who advocate such crimes against Architecture, and Culture, go out to the airport daily in long silk gowns, caps and pigtails, and with hands in sleeves, smile and kow-tow to all the incoming tourists? All the tourists would just love it!

ART

Of most of the Chinese Modern painting I've seen it Taiwan I usually had to RUN through the exhibition to get away from it. Often it was not necessary to enter beyond the front door. Several times I screamed out loud! As for the paintings—awful! As for the painters themselves—that's a different story. In talking to them personally some are honest and sincere in their purpose. They are by nature—artists. They know that they can no longer go on simply copying the old traditional paintings—landscapes, chickens in the courtyard, or cute little bare-bottomed children playing or flying kites. But for the most part they lack two qualities—understanding and direction.

If they simply follow American painting in the necessity to find some direction, they must then be judged by American standards. And by those, these paintings are terribly bad. The use of color, the techniques as well as subject matter are all immature. Young students in the West paint far better than professionals in Taiwan. But there are deeper reasons why they are wrong. The true Art of China, even though it must be Modern, is not simply a copy of American Art. The social and environmental and cultural conditions are far different and therefore artistic expression MUST be far different; not to mention cultural heritage. Some young Chinese painters are currently advocating 'pop-art'. Pop-art has a meaning to the US in time, place and people, regardless of how silly it may appear to be. Only the US has enough money and is ridiculous enough to support such painting. The American painter is painting soup cans in a supermarket because it is a part of the American life; part of the American environment. For a Chinese in Taiwan to paint such similar things is ridiculous. What meaning does a soup can have to a Chinese? There have been some paintings suggesting patterns from IBM machines. In America the IBM has become a vital necessity in the modern American way of life. It has become so great it poses a threat to many established human ways of doing things. In China it has little or no meaning. Many Chinese don't even know what IBM means. For the Chinese artist to copy this method because artists in the US are doing it is of little meaning. Chinese Modern Art cannot be a copy of anything; the Chinese Artist must find his own direction and expression.

Chinese Modern Art must first of all come out of the Chinese artists themselves; it must be a reflection through them and an expression by them of the present social, political, economic and cultural conditions of China today. Just as copying an old Chinese painting of several hundred years ago has no meaning, copying a painting from the US or West has as little meaning. The true expression cannot be copied; it must come from within.

Concerning understanding, not all of them understand the place or need of traditional influence. Some will have nothing to do with it entirely; others are too overwhelmed with it to see their way out. Only a few understand that they cannot simply copy the West. Most of them do not understand the direction they must seek. They lack broad perspective — of the past—of the future— of where they stand within the present— of their place in time. In the confusion they are lost in the crowd; rather than seeing and leading the way out.

Many are sincere in the fact that they are disturbed by the conditions of their present society and environment — with this I can agree.

Many are sincere in that they are full of 'inner-feelings' which must be expressed through their Art — with this I can agree.

But with the actual expressions of these feelings — the paintings — I cannot agree.

There are those who simply copy the Western masters—Picasso, Miro, Jackson Pollack — almost directly; there are those who copy the Western subjects and change suddenly from one new movement to the next; there are those who copy the West only in technique. It is these latter who are coming closer to Art, but many of their paintings lack any true Chinese spirit. Where is the sensitivity, the subtle use of colors, the masterful handling of space and volume, the conservative use of a 'little' to imply much 'more', of implied and negative space, and the feeling that there is much more behind and within the painting than is actually revealed? Where are these characteristics and all the other abstract attributes with which academic Art historians label past Chinese Art? The spirit of the Chinese tradition in Art must be carried on. It is the duty of every Chinese Artist to do so; not necessarily in actual subject or picture, but in the abstract spirit.

In going abroad to study further, the Chinese Artist must pass an interview at the U.S. Embassy. He is invariably asked if he is going to study Western painting or Chinese painting. The artist is somewhat confused, for to him there is no such clear cut division; there is no choice of either—or. The Embassy may know about issuing visas– but nothing of Art. To ensure his passing, the Chinese Artist reasons he must answer, "Western", knowing that if he says, "Chinese", the Embassy will ask him, "Why must you go to the US to study Chinese painting?"

It may appear to the layman that there are two kinds of painting going on in Taiwan: the copying of Traditional Chinese painting and the copying of Western painting.

In Art today in China there does not exist the simple problem that most believe—that of choosing between Modern or Traditional. This is not the problem, for anyone who understands Art knows that the painter or artist of 1960 has no choice than to paint in and of 1960. True understanding of Art reveals that Traditional Art belongs to yesterday and to times and cultures past, holds little meaning today and cannot be simply copied and repeated indefinitely. Traditional Art can be hung in museums and appreciated as objects of beauty—even great beauty—created in their own times. Traditional Art may be studied to be understood; to be studied for techniques; to be studied as to how the artist of that time expressed himself; to be studied to understand the culture and the expression of that culture of that time. But in the workings of Art, there is no question that Traditional Art is of the past and cannot be copied with meaning today. The spirit may be carried on, but the outright copy is worthless. To Art, traditional paintings may be appreciated, studied and form a source of inspiration, but are not to be copied. To Art, this is a dead issue. To Art, it is not a problem and does not exist. To Art there is only one way—the way of today.

The real artist of China today is not faced with this problem of 'Traditional OR Modern'. Rather he is faced with the problem of finding the true modern expression of Art for his time—now—that reflects and expresses himself as a Chinese and the present state of conditions and environment around him in China.

In Taiwan today there is really only One Artist in the full sense of the word. There are others, even close to him, who make paintings, sell them, teach and even write books, but it is the judging of their paintings that are hung that gives true insight of their ability as artists. There are many sincere attempts at creating modern Chinese Art, but there is only one man who has been successful in doing it. His paintings are modern in feeling, method and technique; his paintings are traditional only in spirit and subject; his paintings are Chinese in spirit, appearance and feeling. He of all the rest has been able to create modern paintings still tied to the past by spirit; he of all the rest has been searching for his own way rather than copying. Though yet immature, the hope of all the future of Chinese painting rests with this one man.

My students found it hard to draw a Dragon when purposely asked to do so, simply because the dragon has no real meaning in their lives, except that it is 'traditional'. They have never seen a dragon and they even laugh to think that their ancestors actually believed in them! But the dragon as a symbol is a different story. If the dragon is a symbol, is it not possible then to make new symbols, which by splashes of color and brush strokes, may still convey all the spirit and movement of a dragon and likewise convey all the characteristics the dragon stands for without actually drawing a lifelike picture of a dragon?

When asked to design a symbolic poster to be used to attract tourists to Taiwan more than half of these same students drew a lifelike picture of Chinese girl in a chi-pao!

Why should the young Chinese Artist paint a horse? The horse has no meaning in their lives. There are only a few horses in Taiwan; and not all of the artists have even seen them. The weather in Taiwan is detrimental to the health of horses—as well as to humans! The few in Ho Li 后里 are for the purpose of fun and an economic endeavor. The Chinese who goes there to ride a horse has no relation in his mind of those horses to a horse in a painting. After a visit to those horses and after having paid his money to ride them as a treat, no one is moved enough through their sensitivity to go home and paint those horses.

What meaning does a horse have in the lives of the young Chinese in Taiwan today? None! These young artists were born and raised in an area knowing no horses, but knowing taxi cabs, neon lights, electricity, railroads. They have worn Western clothing for most of their lives; their fathers have traveled on business in airplanes; they have served in the army using 'up-to-date' weapons and tactics; their mothers have been treated in hospitals by doctors with scientific training, specialized equipment, x-rays, special drugs and the latest methods of treatment; probably many of them were born in hospitals. Many own transistor radios, mini-cameras; buy phonograph records, cook their rice in electric rice-cookers; eat vitamin pills, and watch television. Perhaps they ride around Taiwan on small Japanese motorcycles, with their long-haired girl friends on the back seat. They go up to the tenth floor of tall buildings in elevators; go to the movie houses once a week. Perhaps in one of Hollywood's latest westerns they have seen horses. They have grown up in an age and a place in which the horse has no meaning. But when such an artist begins to paint he is expected to make horses!

Not knowing any better he begins to do so. And the horses that are turned out become simply lifeless copies of horses done by generations past. They are dull, lifeless and without spirit or substance—even with those who have 'mastered' the techniques. They are second-rate copies and that is all they will ever be regardless of whether the tourists buy them and great flocks of Chinese go to exhibitions of them. Art is never a copy! Art is certainly never a copy of things from the past which no longer hold meaning.

To a man who was raised in an area or country in which the horse was a vital part of his life; where a man has known horses all his life, touched them, smelled them, ridden them since childhood; who has watched them and understood them in their every movement; and has loved them as part of his life, and has been so moved emotionally that he wanted to express the beauty of a horse as he has known it; then this man can meaningfully begin to express such emotion in his Art.

But today in Taiwan there is no such meaning and any and all paintings of horses and other such 'traditional' subjects which have as little meaning in the daily lives of the country, the people or the Artists, will remain only empty, soulless copies, worth the value of trash!

CHINESE

While a great many things are universal in application among all men, even in Architecture and Design, there are a great many things that do belong to a special area or country. There are a great many such things that are Chinese and only Chinese. Some things become very evident; some are more subtle. In realizing and knowing some of these things, the way and the form of a design would be different than in other countries. While the germ or inspiration for the design of a building may come from another country or even follow the accepted universal conventions, there are too many local things which, when taken into full account, dictate a departure from the standard way. Some such particulars make the copying without thought of Western buildings unsuitable and even ridiculous for use in Tiawan. Copies of Western building must be judged by Western standards, but secondly they must be judged for the time, place, use and people for which they are built. Very few Chinese are aware of this.

In designing a library for example, there are common standard practices used for all libraries. The USIS library in Taipei is simply an American library, following such standards placed in Taiwan. There purposely was no consideration given to the fact that Chinese were to use it. This is justified on grounds of economy and standardization as well as familiarizing potential students with the American system of libraries; this is not being criticized. But by taking it as an example to study, we can, by the intentional contrast, see many differences. Only to mention a few: most of the Chinese are unfamiliar with the cataloging system, standard in the US and usually wander around the shelves trying to find a book by dumb luck, disturbing others who are studying; the Chinese talk a great deal more in libraries than do Americans; and the number of Chinese who 'sleep' in the library far outnumber American counterparts. So then, an Architect given the responsibilty to design a new library, for example in a new Chinese university, should know and be aware of the particular practices of the Chinese in libraries and his design should take into account all of these. These are of the local people and must weigh as important in Design as local climate or materials. While he may start his design by following standard library practice, his final design for a library in China, because it is in China should be far different than any standard Western solution.

Trying to understand the Chinese language is to many Westerners extremely difficult. Trying to understand the Chinese people is even far more difficult. It is their particular characteristics which should be reflected in their buildings. This is by no means a complete or even proven list, but the conclusions from things seen. These are some of the things which the outsider should realize before he criticizes or makes suggestions, and these are absolute necessities for the Chinese himself to understand before he attempts to design a house or a city. There is no intention here at pointing out good or bad, right or wrong, but simply to Understand.

1—THE CHINESE AS AN INDIVIDUAL

A taxi, a motorcycle and a city bus were all speeding down one of the main streets of Taipei. The taxi saw a potential customer and suddenly stopped. The bus kept on speeding until the very last second and then applied his brakes; there was the sound of tires screeching on the paving; the bus came to a halt, throwing its passengers to the floor, and the motorcycle driver squeezed between the bus and taxi, narrowly escaped with his life. The taxi picked up his customer and drove off unaware of the situation he had caused.

This Chinese taxi driver is in a sense the symbolic exemplification of the typical Chinese. He drives in the midst of heavy traffic with his fellow men all about him, he is a part of that traffic, yet he is thinking primarily only of himself. If he sees a foreigner he will immediately stop, hoping to make some business for himself, not caring what happens to the others in that traffic. If the man behind him is injured or killed, why it is that man's bad fortune. Signaling to other drivers in such instances is completely unknown. Such is this individual's responsibility to his fellow man.

If this taxi driver, our symbol, has in some way violated the law and sees a policeman coming, he hurriedly drives away from under the nose of the approaching policeman; and drives away laughing that he has outsmarted the policeman, even though he is at fault for some violation. Such is this individual's responsibility to authority. The policeman, another symbol, when the taxi thus drives off is too indifferent to record the taxi's license number or pursue him. Since the policeman has not been individually harmed, he simply doesn't care.

2--FREE—FLOW

Because the Chinese at heart is an individual concerned only with himself, the relationship among individuals requires a special behavior. This relationship is best expressed by the concept of Free-flow. There are no black and white, stop and go, right and wrong, cut and dried rules or laws that govern the actions of the Chinese. Rules are made, but there is always means to get around them. Laws are made, everyone listens to them and then everyone goes out and continues to do just as he pleases. This is understood by all, even those making the laws. It is the basis for the whole Chinese way of life.

Traditionally, sports in China have never been cooperative or team-work, but based on individual competition. The same is true of Music. Now and then a Westerner will hear some Chinese music and criticize it on the basis of Western music principles. The cooperative harmonies and progressions of Western music are not used by the Chinese, and it should never be judged by such. Monks chanting in a temple are not attempting to make a unified harmonious performance as a Westerner may do on a phonograph record, but rather each monk is simply contributing his individual part to the whole.

Another aspect of this is the lack of consideration of one individual to another. In attempting to reach your seat in a movie and finding it necessary to pass several seated individuals, those seated Chinese will make no effort to allow you to pass; you must climb over their knees, and yet they become angry if you should step on their feet. As small as it may be, such action in the West is viewed as childish, immature, ill-mannered and inconsiderate. In Taiwan it is simply the usual way things are done. It is accepted by all.

Building codes and safety regulations for building are written-up somewhere, but Architects and contractors design and build ignoring them; building department officials are unfamiliar with them and the inspector can always be made to turn his head.

One Chinese wants to build a new building on a lot next to an existing building. He digs a deep foundation for his new building. In doing so he disturbs the structural stability of the existing building and it collapses. This Chinese feels no responsibility and it is the owner of the existing building's misfortune.

5–THE IDEA OF BOOKS

When debating with any Chinese if you can tell him you've read what you say in a book, he will accept it and you win. To the Chinese books are revered as the final truth, regardless of who has written it. This almost religious veneration for the written word of books probably stems from ancient times when to the uneducated masses the man who could write must certainly have been someone special and the written word some magic. Books to the Chinese are sacred. Some students have expressed the idea that they love books so much they want to spend their whole lives just reading books. This dedication to education and knowledge is wonderful, but unquestioning acceptance of all written in books is harmful. Today this idea simply cannot go on in the modern world. All wisdom is not in books; every book should be questioned for its own worth as should everything else in our world.

Especially in Architecture should this idea of books be completely annihilated. Architecture Design is never found in books. There have been books written on Art and Design theory, but the men who are Artists and Architects have not learned to be so from simply reading books. The ability to design must come from within; books may show examples, professors can lead, but each person must learn to design by himself through a lot of hard work.

This Chinese veneration for books has been extended to the American Architecture Magazines. The real purpose of those magazines is to 'report' what is going on in the Architectural world in the US. Every building shown in the magazines is not a masterpiece or even beautiful. Many good Architects in the US are thoroughly disgusted with these very magazines for their failure to criticize and in not being more selective. But the Chinese Architects and students do not understand that. The Chinese believe that since it is printed it must be good. And since it is good it should be copied. This is wrong! Further the Chinese who read these magazines generally lack the understanding to fully see why such a building was designed. They fail to study it for the reasons behind the design, but simply begin to hunt for attractive pictures of buildings. Many don't even read the printed matter in English but simply look at pictures! The true solution to any buildings in Taiwan must come from the Chinese and not from books; and certainly not from American Architecture Magazines.

In the fascist and nazi countries books were burned so that the people could not read of things contrary to what the government was preaching. The only 'truth' allowed was the 'truth' as given out by the government. Those people were allowed to question nothing.

In Taiwan many books are not allowed to be printed, many others banned and censored. It is not unusual to find books in a university library in which long sentences and words have been purposely blacked out. Magazines that express their own opinions, an undeniable right of any 'free man', are suspended and under fear of prosecution. These practices, initiated out of fear, only serve to make the people more weak and in the long run will prove more harmful to the government than the development of strong, self-thinking, free-thinking individuals. This aspect of the idea of books must change for the betterment of the country.

In most of the free world there are copyright laws which acknowledge and protect the rights of the individual who has written a book. There are also patents which protect the invention of a man or company as well as protecting the public. Copyright may also protect a company's trademark. There is a Code of Ethics among Architects and Designers to protect individual designs and thinking of such men. This concept of protecting and having regard for the individual's thinking, ideas or intellectual achievements has not reached Taiwan.

In Taiwan there is no international copyright recognized on books. Anyone can copy any book they find and print and sell it. The original author receives nothing for his hard work or originality. The author is really treated disrespectfully and his thoughts and books plagiarized and profited upon. One advantage of the pirating of books is that they make costly textbooks available to many students who could not otherwise afford them. Yet the men who wrote those books have probably spent a lifetime of study to understand their subject and have probably put in much time and effort to write such texts. The work and contributions of these men are ignored and abused by the illegal practices of pirating.

Product names, packaging, designs and advertising slogans and procedures of the US have been copied wholesale or changed slightly by the Chinese: Swan Spear Spearmint Chewing Gum complete with the green arrow; Adams Chicklets becomes Madam Chivarlys; Kotex—Kotax!

In Taiwan there is no copyright for ideas, either. One man can and often does steal others' ideas and claims them for his own. There is no respect among the people for a man who can really think and get ideas. The one who steals usually boasts of himself louder, and many times receives the credit for the originality of such stolen ideas. Many men in Taiwan, and Architects among them, will not hesitate to steal ideas from books and magazines and claim them for their own. This cannot happen in a true democracy. This cannot happen where there is true intelligence and understanding among men. This cannot happen where men have enough sense to respect each others' originality in thought and work. But it can happen where men are desperate, still close to animal, where they lie, cheat, steal to get ahead; where they have no respect for anyone or anything except their own personal advancement and will struggle to the point of stepping on everyone who comes in their way. This can happen where there is yet no freedom of the individual. This does happen in Taiwan.

Some Architects stoop to giving out a problem to their design students, that is really one of their commissions, in the pretext of learning; but do it only to steal ideas from the students for the very job they are being paid and reputed for doing. These men will stoop to stealing ideas; stealing them from other Architects, younger Architects or students; they will stoop to stealing ideas from foreigners, from foreigners' magazines or books; and they will stoop to stealing ideas and claiming them as their own from foreign professors who write articles for local Architecture magazines.

4—LACK OF ORIGINALITY

Not only are books the final word to the Chinese. Whatever the teacher or Professor says is digested—and then regurgitated on tests and examinations. The whole education system of the Chinese is based on excelling in retention—not thinking. The Chinese students are never taught to think for themselves.

Yet to think for one's self is absolutely necessary in Architecture and Design. Among the Architecture students this is one of their greatest problems. On any given design you are likely to find among the students' work only one or two original solutions and that the

rest of the class has seen those and made variations upon them. It is even common to find that those one or two original students have made use of books or magazines as sources of 'inspiration'. Invariably there will be one student who has copied something 'original' from Frank Lloyd Wright. Wright preached and preached that his was a truly, if not the only, AMERICAN ARCHITECTURE. Does the student understand what that means? But more dangerous is the fact that the student doesn't copy the design exactly, but makes a few modifications and changes based on a Wright design. There are universal principles which may be learned from the study of the works of men like Wright and other such masters. But the Chinese students and Architects fail to understand this and simply copy exterior details or use hexagonal or triangular grids without knowing why Wright designed so.

In the US today the idea of originality has gone almost to an extreme. It has led to some absurd things simply for the sake of originality. It is not advocated that such things happen in Taiwan, where the society is not the same; nor the ego of the individual. But in the narrowest sense of the word it may simply mean doing one's own work and own thinking. If the present students were to be judged on this single criterion—that of doing one's own work and own thinking—95-98 per cent of the students in Architecture would be failed. The Chinese Architect like any other Architect in the world must be able to think for himself.

5—LACK OF TASTE

To the Architect or Artist this lack of taste is most obvious in the design and making of buildings, paintings, manufactured products, handicrafts and just common everyday things in the Physical Environment. There is simply a complete lack of taste or feeling of sensitive beauty and judgement in all that is made in Taiwan. For a farmer to lack such taste is of not much consequence, but for a professional Architect or Designer who is responsible for the making and determining of the Physical Environment to have such a lack is disastrous! No more proof is needed than to walk down any street in Taipei and look at the buildings or walk into any shop and look at the products, the advertising, the colors! — UGH!

The use of color is probably the most outstanding expression of such bad taste. The use of color everywhere by Architects, Designers, or contractors is deplorable and obnoxious. Some of the color of the farmers' mud walls is beautiful in relation to any designed use of color in Taiwan. There is no hope for the future of China's Architects or Designers until there appears on the scene a generation of men who have somehow acquired this absolute necessity—the ability to feel and judge beauty.

6--LACK OF CRAFTSMANSHIP

There is nothing in Taiwan that is really well made. Despite claims by the local newspapers, things made in Taiwan either by hand or by machine are in a word, CRUDE. There is some beauty in a few things made on the farm but they are the few exceptions and not the general rule. This is especially true about things made recently. Craftsmanship in Taiwan cannot begin to compare with things made in Japan or HK, not to mention the West.

My first week in Taiwan, a small round—almost round—plastic dish used for soy sauce and an all-purpose spoon were pointed out to me as I ate lunch. These are served everywhere along with the chopsticks and food. A Chinese friend pointed out to me that the dish was not quite round and that the edge was very rough and not well finished. The same person said that in Japan this same little item is almost perfectly made; but here it is a struggle.

There is no sense of finish or of trying to make something really well, regardless of design. Even the simplest things are crudely made.

There are some wooden chests made in Taiwan. The size, the proportion and the many uses which it can serve make it something desirable. They are more handsome before they are finished, in their natural sanded wood, even without hardware. But then they are subjected to the 'finish'; this is a yellow-brown stain imitation of grained wood laid on with layer after layer of a brown substance the consistency of mud. The color is bad and the smell of this stain never seems to go away. Then to complete it a pair of hinges and a lock are nailed on. There is no standard sized nail used for fastening these.

The pieces are really whacked on and many times not level. The heads of the nails, often varying on the same hinge, oxidize in the Taiwan atmosphere in a matter of days, if they are not already rusted before pounding. The boy pounding the nails uses all the care one would use in knocking down an old concrete wall. Even before they are sold the nails are all rusted and the box looks crude. This is one of the better items made in Taiwan.

There is on the other hand an older type of wooden box used by farmers for clothing storage. It is made in layers, three or four high, placed one atop the other; the top is rounded. The pieces of the sides are locked together by a mortise and tenon joint, using no nails, in which the ends of each side stick out beyond the joint, as if you would interlock your fingers at their base. The entire box is simply and honestly made and not finished in any way. I can only believe that the original makers or designers of such boxes knew that metal would rust and used a wood joint—perhaps this outdates widespread use of metal nails?; knew paint or stain would leave a smell harmful to the stored material as well as damaging the life of the wood; perhaps the layers of 'drawers' serve some protective function from the atmosphere as well as the easiness of access and arrangement of the folded contents. Without knowing the full history of these seldom seen boxes, I believe them to be of more sense and beauty than the chests that are seen everywhere today.

This includes handicrafts which are made primarily for export, but mostly the things that the people actually use every day and are constantly around them and form part of their lives. They are all parts of the environment of one's life. An environment full of crudeness can only lead to degeneration.

This crudeness of course also extends to the building trades. Work is crude and usually unfinished. There is no pride in their work, on the part of the workmen. They just slap something on or up and move on, not caring even to clean-up.

If a hole or trench is dug on any public street it is unusual if that hole is backfilled properly. In asphalt pavings, the hole is never repaved and the backfill when placed, is left in a huge mound to have the passing traffic bounce over it to tamp it down; and in the meantime allowing it to become wet and muddy in the rain or dry and dusty in the hot sun.

The electric light switch was not working in an Architect's office. The electrician was called in to fix it. In walked a thirteen year-old boy, complete with cap and a belt full of screwdrivers. He looked at the switch and tried it several times, looking up at the light and back at the switch. When he was convinced it didn't work, he took out a screwdriver and hammer and proceeded to pound out a great hole all around the switch instead of simply removing the plastic cover. He made the hole large enough to get his hands in behind the switch and repair it, leaving the cover on the whole time. When the light was in working order, he left, leaving behind him the hole in the wall and the pile of broken plaster on the floor. The makings of a true electrician!

This lack of feeling in the making of ordinary things in one's life creates an environment of total crudeness, which affects the people living in it and only helps to have them become even more crude. At the same time it makes the copying of Western things and buildings ridiculous, for in Taiwan they cannot receive the degree of craftsmanship and finish absolutely necessary for Western design. Someone following Western standards can easily design something which cannot be built here or live up to Western quality. This almost happened to the Tunghai Chapel, conceived in New York. But luckily, due to the finding of some old carpenters from the China mainland—so it was told to me—the intricate formwork needed for the reinforced concrete shell was able to be made. As buildings go in Taiwan, the Tunghai Chapel is the best example of workmanship. Some foreign investors who are attracted by the low labor costs in Taiwan may be amazed to see the extremely low quality of craftsmanship.

This lack is a deep-rooted problem, not easily solved, for the feeling of a craftsman for his work and his material must come from within him. Such things are rarely taught, but yet must somehow be known and felt.

It is even difficult to find a good dish or cup in Taiwan. There are some beautiful, but crude bowls, pots, ceramic canisters and flower pots made by local potters. There can be a joy in the drinking out of a beautifully designed and made cup; a joy and beauty which adds to one's life. In Taiwan it must either be consciously hunted out or more often imported. One of the best things made in Taiwan is the huge, wooden, hand-carved Chinese coffin.

7—LACK OF MAINTENANCE

It is not surprising that the student-Architects in a lecture never understand the English word 'maintenance'. For not one of them really understands what it means or implies in Chinese.

This is one of the worse things about the buildings in Taiwan. No one continues to maintain them. The prevailing attitude is that once the building is up, it is complete and nothing more must ever be done. There is not even a final clean-up of the building. Japanese wooden houses built some forty years ago were never intended to go so long without maintenance or repair. Today in Taiwan they are falling apart and dilapidated. No one will care for their own house. Even more recently constructed buildings suffer from this.

Usually maintenance means money in the mind of the client or in the mind of the Architect. The Architect should consider this at all times. It is little considered here. A great high space was designed for the Taipei airport. Lighting fixtures were placed on the ceiling, but no one ever thought of how they were to be cleaned. For two years now they have not been cleaned because it is too costly to build scaffolds; proper extension ladders are unavailable in Taiwan. There they sit packed full of two years' accumulation of insects!

It seems on the exterior to be a paradox that with all the available labor in Taiwan that maintenance should not be so costly. But at one small hotel in Taiwan 100 persons are employed and of them twenty-five are hired only to take care of and maintain the grounds and landscaped areas, which are mostly trees. To keep up this maintenance is absolutely necessary for the business of the hotel but has proven costly. The same area of grounds could be maintained by two or three men in the US. The problem really lies in the attitude and efficiency of the Chinese workman. The idea of repairing, painting, washing, cleaning, and other such building maintenance is usually not part of the Chinese attitude.

The more industrialized and the more complex things become, usually the more maintenance they require. The automobile requires more maintenance than the pedicab; the air-conditioned building requires repair and maintenance that the open-window cross-ventilated building does not. To accept some new industrial convenience without fully accepting the responsibility of all the maintaining and repair that goes along with it makes it next to useless.

Unfortunately industrial products are not made to last forever, but require constant maintenance and far too often—replacement. In Taiwan this responsibility is far too often not accepted or realized. Look at the number of public telephones that are out of order in Taipei. Look at the number of dilapidated pedicabs and buses. All of these in addition to the number of unmaintained, unrepaired and unkept buildings in Taiwan contribute to a feeling of shabbiness to the Physical Environment.

Even the headquarters of the Taiwan National Fertilizer Company in Taipei is in need of repair. The outside plaster of this Japanese-built building is beginning to fall away in places; in others the cast stone trim is coming off; birds have nested under one of the cornices, making an unsightly white mess over the front of the building. If things are allowed to go on unrepaired they will get to the point beyond repair and prove very costly to renovate. If they are done at this time further damage can be prevented; and while it may cost a little money now, it will be less than if allowed to go on.

There is one great lesson in maintenance in Taiwan that should be known by all to profit by. In the sugar factories there is a seasonal period of production based on the ripening and harvest of the cane. During the other part of the year, while there is no sugar, the workmen take all of the machinery apart, cleaning and repairing it and then put it all back in working order for the next production period. This is a good way to work, not only from the time standpoint of keeping the men at work, but in allowing them to understand the machinery as well as the need to maintain it.

But like the hotel, it appears that the only place or time that maintenance is carried out properly is where it is absolutely vital to the profit of a business. Where the maintenance of a man's house will only result in his self-pride and a cleaner, more attractive neighborhood — no one will do it.

8—INABILITY TO PRESERVE

In Taiwan many common everyday things are made cheaply and quickly with the intention of using them once and then throwing them away. This is certainly a reasonable solution.

Even many buildings have traditionally been made of light perishable materials rather than of masonry or stone. This may account for the widespread feeling today that progress is only made when something new is made, regardless of how gaudy it may be. Here again is a paradox. In the customs of everyday life many things 'traditional' are urged to be continued. However when it comes to preserving and maintaining the old city gates of Taipei—truly indigenous pieces of Chinese Architecture—there is little concern about them and plans and suggestions are made for tearing them down.

There seems to be an almost uncanny intuitive impulse to tear down the very things which it would be most beneficial to preserve. A small village on the north coast, once full of fishing village character and of a small and intimate scale has suddenly been 'developed' and now has a parking lot in the center of it. This move to help it, has completely destroyed the scale and character. The planners of this project had no feeling whatsoever of these qualities. At another place nearby, a hill projecting out into the sea was topped with a group of thatch huts. The huts supplemented the natural rounded formation of the hill and seemed to become a part of it to the point of almost seeming as timeless and eternal as the hill and the sea. But recently this was all torn away and the army has built some crude concrete structures all over the top of the hill destroying every last trace of beauty for the entire area!

Why cannot the Chinese save something? Especially the Natural Environment? The mountains, coasts and tree-cover are the most spectacular things of beauty in Taiwan. Every move should be made to preserve as much as possible. The best attraction, the only attraction of Sun Moon Lake is the lake itself with the beautiful mountains behind. Nothing more need be done to 'improve' upon it, except to clean up the mess of buildings that now are its only eyesore. Facilities such as restaurants and hotels, already there, should be renovated and better designed and provide better service so that people going there could better enjoy the natural beauties. To build better roads and provide better transportation to see what is there is most important. To build a lot more 'attractions' is foolish. But the politicians as well as the lay-people think something must be done — things like mile-high pagodas, kiddie paradises, carnival fantasies, and the rest of the paraphernalia of a real honky-tonk.

Sun Moon Lake is not the only natural beauty spot threatened to extinction by the 'progressive' politicians and the 'improvements' of Designers and Planners. The major beauty spots of every county are threatened. In the case of the Sun Moon Lake the national government should step in and save it before it is too late — or are they behind it?

9– LACK OF SAFETY

Floods and earthquakes are natural disasters which China has experienced for centuries and the people accept them as such. But being unable to escape from a burning building, having a fire spread because of wooden buildings of combustible construction, having a bridge or building collapse because of structural instability, poor workmanship or lack of repair, having jet planes zooming over crowded cities in order to land, having jet planes zoom over universities disturbing classes and rattling windows every ten minutes, or having a man drive a car at 50 mph down a crowded street full of people, children, pedicabs and vendors, are not 'natural' calamities, but are man-made and can, with forethought, be foreseen or prevented. But these occur almost daily in Taiwan.

To prevent these things from going too far, it is necessary to have responsibility on the part of the contractor, Architect, building department, police and other officials who are involved in the construction, and it is necessary to have responsibility on the part of the people who should be protected. It is the latter's responsibility to demand that these things are enforced. These seem to be particular dangers of urban areas. The cities of the West went through these experiences years ago and learned from them. They are the basis of codes and regulations affecting building construction and public safety. While in Taiwan there might be such codes written up somewhere, few understand them, they are hardly ever carried out, but more tragic: the great majority of the Chinese just don't care about the protection and safety of the public at large.

Western professors teaching Architecture Design to the Chinese students, constantly are attempting to get across to them the concept and absolute necessity of safety in buildings.

But they usually ask, "What is it for?" Perhaps it was just such a student who was unable to understand the need of such things while in school, or more likely not even aware of such, as they are seldom taught, was graduated and went to work. He was given the responsibility to design a department store. No sooner had it opened than a small boy was killed by falling into the unprotected escalator shaft. Only after such a tragic event were safety precautions taken. The Architect must bear some of the responsibility for that death. Perhaps one Architect has learned the need of safety precautions — perhaps not.

10—LACK OF DEVELOPMENT

The Chinese, as a whole, for some reasons lack the ability to develop. Politically it is doubtful if the nation has 'developed' much since the revolution. The same philosophy is expressed through the same shouting heard forty years ago. Except for perhaps greater personal freedom the nation as a whole has not developed significantly. If we look objectively at the communists they too have failed to develop. A part of this can be said to be due to economic resources. Taiwan has shown tremendous 'economic' gain — but little development in the sense that it is meant here. No, it goes much deeper than economics.

What literature, music, poetry, Art or Architecture has China produced in the past sixty years that is of any intellectual or artistic worth? This is the true measure of cultural development. And cultural development is the reflection of the entire people. Taiwan has built many more buildings than they had previously, but is any one of them good or of some artistic quality? One restaurant after another is built, but is the newer one any better than the old one? Has there been any improvement upon the faults of the old ones, or are these faults, perhaps not even recognized, simply repeated over and over again? One student pointed out to me that in Taipei a new movie theater was built during the past summer, to add to the several dozen already built and badly designed. The new one is exactly the same as all the others except for a few more gaudy materials and details. There was not any improvement upon the plan or the circulation of the theater. In the new one the steps are too steep—

just as in all the others. There is still difficulty in finding the stairways or the WCs; and when the movie is over there is still the same crowded conditions of everyone jamming the small exit stair. Should there be a fire in the new one, there would be just as much damage and lives lost as in the older movie houses. The outside of the new one is plastered over with huge signs announcing all the movies coming for weeks, just like the old ones. There has been no improvement; no development.

This is very evident even in the student design projects. The first week the student may have the basic idea of his design, but it remains in the same condition week after week after week; the student is unable to develop, improve upon or refine his first idea. In his final drawings, it is still this first simple idea. The idea as it stands is insufficient; it must be developed. No one teaches him how to go about developing his design; the professors themselves do not know how to develop ideas. Many students are not even made aware that their projects lack such development. They think this first simple idea is design.

This same lack of development is prevalent among the practicing Architects, also. Their first sketches are built. The first thing they think of is suddenly put into working drawings and built. There is little study and no development during the design stage. This is closely related with their lack of originality and lack of imagination. Even original solutions are mundane and lack any developed imaginative quality.

The art books on Chinese Art are full of beautiful sculptures from China's past. What significant sculpture has been turned out in the past century?

A learned gentleman from the leading Chinese academic center lectured on Chinese music and showed how he had 'developed' old Chinese musical instruments. His idea of development was that he had changed the arrangement of the elements of each instrument which could previously play only simple Chinese scales, to enable them to play Western chromatic scales and thus play and sound like Western instruments. This is not development! What advantage is there in doctoring up a Chinese instrument to sound exactly like a Western violin? Why not save a lot of trouble and simply use the Western instrument?

Cultural development is primarily a function of internal influence; it must come from within.

WHAT IS REALLY CHINESE?

What IS Chinese Architecture?

Before anyone can design Modern Chinese Architecture, he must understand not only modern Architecture, but also what makes it Chinese. One can only understand that further if he understands the Chinese as people—as men. Before one can design Modern Chinese Architecture he must fully understand past Chinese Architecture — not copy it — understand it.

The Westerner can never fully understand the Chinese people and the Chinese mind. Those Westerners who come closest to understanding the Chinese, and this may take a lifetime of work and devotion, learn that the more they learn of the Chinese the more fully they realize that they don't understand them. To the majority of Westerners there is a mystery and exoticism about China—romantic childish visions of the 'enchantment of the Orient'. This 'mystery' has been furthered and even capitalized upon by tourist agencies, newspapers, magazines—especially travel magazines—movies, television, radio, etc. The Armed Forces Radio refers to those 'Magic' months spent in Taiwan. This of course is all highly ridiculous and there is great need of real understanding between China and the Western world.

But do the Chinese really understand themselves? For the Chinese Architect, student and professional, to design, this is an absolute must; not only to understand himself personally, but to understand the whole of the Chinese people; for only by knowing them can he design for them. Only in understanding China and the Chinese can he develop an Architecture.

If it is the duty of the Chinese Architect, like the Chinese Artist, to carry on the spirit of the tradition of Chinese Architecture, without the copying of details, it is essential that he truly understand the Art and Architecture of China's past. Surprisingly few Architects really understand the history of Chinese Architecture. A one semester course is taught at most schools. One book used for teaching this course is a pirated edition of a book printed on the communist mainland—of course the page with the name, date and place of original printing has been omitted. The few books on Chinese Architecture History all seem to show the same photographs over and over and seem to jump from a tomb in Honan to a villa in Soochow to a pagoda in Shansi and of course show the plan of the city of Peiping and the Forbidden City.

To the Westerner this seems confusing. Is it any less so to the Chinese student? From talking with students who have taken the courses offered in the universities on the history of Chinese Architecture, it appears the courses are taught emphasizing only the material aspect of Architecture. The students are taught the names of all the pieces of the traditional structural bracketing system, the forms of roofs, the walls and patterns, decoration, and other physical details of buildings. They must even 'design' a building by copying various typical details.

There is no talk of the space or light or the circulation or function of these buildings and apparently no mention of their relationship to the cultural conditions of the time. Professors do not speak of the essence of Chinese Architecture; the spirit of Chinese Architecture; of the intangible aspects that are only Chinese and give the Architecture a special character which makes it belong to China. And it is these very immaterial qualities which must be fully understood by the Architects today.

The students further appear to be surprisingly ignorant of the history of Chinese Art. Even though Taiwan has a museum that boasts of the possession of more pieces of Chinese Art than anywhere in the world—and it will take us all 100 years to see it—there is no course in Chinese Art History that can compare with the courses in most Western universities. No school in Taiwan has a photographic slide collection of Chinese Art that the US school would consider absolutely basic and essential to teach Chinese Art History. Further it is somewhat surprising to find that the leading experts on Chinese Art History in the world — are not Chinese!

Chinese Architecture students who go to the US for further study are asked by their new classmates about Chinese Art, and these Chinese students are surprised, if not somewhat embarrassed, to find out that the American Architecture students know more about it than they themselves. There have been great strides made in the intellectual endeavors of Western Art historians. Their academic methods and benefits have not yet reached China.

For the Architects to carry on the tradition of Chinese Art and Architecture they must know more of China's past and truly understand it. For the Architects to design buildings for the needs of the Chinese people today, they must truly understand the Chinese people today.

THE NEED OF RESEARCH

Third year university students were assigned a research project of analyzing what they thought to be a good open space that they had personally experienced, attempting to tell what made the space good. This was a logical outcome of some ten lectures delivered on the topic of space. Out of some forty students, five copied something out of American magazines which had nothing to do with the assignment, twenty-five copied something out of books—while they wrote of space it was not personally experienced and one of these students copied three different paragraphs from three different well-known books without giving credits and joined them in a single paper irrelevantly and incoherently, eight students described some open space without any analysis—five of these chose their own back-yards, one student was original and completed the assignment, and his roommate made a variation on it! And that one student turned out to be an overseas Chinese. This says little for the students brought up in the Taiwan school system.

Slightly better results were obtained at a second university, but the above case is believed to be 'average' and 'typical' whereas the second university students are believed to be 'above-average' and 'exceptional'. Research, like the ability to think for one's self, simply is not taught in any way in the Chinese school system.

For practicing Architects, research should be carried out their whole lives. It need not be highly academic but can be the result of educated observation. When a building is built, an Architect may go through it observing the effects of the spaces and use of materials. He may make notes or sketches, and keep files. Then when the Architect designs his next building he should use these notes to help him improve and learn. This is seldom done, even with the Architect's own buildings. The Architect can also observe the people around him; how they eat, where they choose to sit in a restaurant; what makes them laugh in a movie, where they spit, and so on. Few Architects are aware of how their fellowmen act or react.

Not only is there need of Architectural and historical research, but the Social Sciences are terribly lacking in China today. Modern research methods are needed for further understanding and insight, not only of the Chinese by Westerners, but of the Chinese by themselves.

One solution is for Westerners, who know the methods, to come in and conduct the research. This is at present beginning to increase yearly. Often they find it hard going—to say the least! It is essential for the Westerner to learn the language; this alone may take from two to five years. An interpreter while often used, is not wholly satisfactory. It has been my experience that two Chinese would talk for about ten minutes over a question asked. Finally my assistant would say, "He says No!" Somehow the feeling lingers that something was lost in translation. Then too, the Chinese, especially those of little education, are reluctant to give out information to a foreigner.

The second solution then, is for the Chinese to learn modern research methods. While this may take longer. it is in the end the only solution. The Chinese scholars who would learn these methods, assuming through universities, would probably be proficient in English or other Western languages. Their translation, regardless of grammatical correctness, of all they know and understand as a result of their research would be far more valuable than a Westerner's well-written collection of translations of limited research.

Regardless of the method, there remain two basic problems in conducting research among the Chinese. These may be a part of the nature of the Chinese people. The Chinese possess an almost child-like curiosity. Stand on the street sometime, as an experiment, and open a book, look at a map, make notes, or other such actions and soon a crowd of Chinese will gather, all wanting to know what you are doing. While sketching, around me have gathered fifty or so children and adults to watch.

But that curiosity is too easily satisfied. A simple answer, often one word, will satisfy them. They are satisfied without questioning further and getting to the bottom of things. Often the Chinese student as a researcher is also too easily satisfied and will not dig further. In asking how old a temple might be, an old woman might answer, "Over one hundred years", and that is all you will ever get out of her whether you are a Chinese or Westerner. To her mind it is a sufficient answer and should be enough to satisfy anyone's curiosity. To the need of historical 'evidence' it may be termed 'unreliable', 'not-proven', or 'insufficient'. In the same way the magic words, 'it's traditional', seem to satisfy the curiosity of all Chinese.

The second problem is that most of the Chinese, perhaps in part due to their concepts of privacy, will absolutely refuse to answer or cooperate. They will refuse to give out personal information, and for that they cannot be blamed, regardless of the 'objectivity' of the seeker. This is only one reason that the reliability of statistics issued in Taiwan should be questioned.

Were modern research methods taught in the Chinese schools, including primary and middle schools, those who are made aware of it would then be more willing to cooperate; the Chinese scholars who pursue it further will be able to make more worthwhile contributions. This is an absolute necessity for the understanding of China by the Chinese and the world.

The country at large—Taiwan—has lost
hold of the string of Tradition and floats in a muddle of confusion set in by internal forces
Not knowing which way to turn — it grasps at those external forces of the West —
more notably the US — but not fully — there is still left a small margin of restraint
or perhaps local interpretation of those external forces
which makes the end product neither one nor the other
The Chinese 'Designer'— in his narrow and limited outlook —
believes himself faced with the choice of either making pseudo-traditional Chinese copies
or copies of American buildings and design — through magazines
not intelligent authentic copy — but swiping only what seems good or impressive —
producing weird loose combinations of just enough details and cliche'
to make himself and the people believe
that the product of his 'genius' is really 'Chinese' or really 'modern' —
It has never occured to those Chinese themselves
that there can and there must be something which comes from within them —
They have failed to recognize — let alone accept the responsibility — with which they are faced:
to find their own 'meaningful' way, intelligently and sensitively —
within the circumstances, limitations and disciplines
of their own people — their own place — their own time

These practices, attitudes and values have crept into every aspect and have made their affects felt in every detail of the Physical Environment.... even to the very Land.

THE LAND

If there are any master plans or long range planning for the entire island they are unknown to the author. But one thing is certain: if they were done by the same 'brains' responsible for the recent planning of Taipei and certain county plans that are known to the author, the whole island is in serious trouble. There is no one in Taiwan qualified to do city planning, and it can be quite certain no one is around who is capable of thinking in terms of regional or island-wide planning. If the best planners' efforts in Taipei are incapable of solving housing problems in Taipei for one million people, how could it be expected to find anyone capable of solving the housing problems of the entire island of over ten million people?

The major problem, outside of the fact that there are no talented men around, is that Taiwan has never been thought of as a single whole, nor has it ever been thought of as a small part of the entire country of China. The resources and the land of Taiwan have been economically 'Exploited' and thought of piecemeal; not developed as is generally believed.

There has always been a reverence of the land by the Chinese. To the farmer it is the whole basis of his life. Every Chinese feels it necessary to own his own land; the farmer in the past saved and lived frugally only to be able to buy more land. Land reform was instituted on Taiwan to satisfy this desire and to attempt to eliminate the crimes of the past governments. The Land Reform program has had some serious repercussions, but these have never been made publicly known. Regardless, it has allowed farmers to own their own land.

Today, land is being sold hand over fist. The farmer is concerned with making profits and getting rich; he is not concerned with what it is that will be built on the land; he is guided only by profit. The factory, or whatever it is that will replace the farm land is also concerned with building as cheap a shelter as possible and doing as little maintenance or upkeep as possible, and cares not about the wastes and litter that is created by his manufacturing process, only as long as he, too, can make money.

The Ministry of Economic Affairs encourages and approves application for foreign investors. They see each investor with dollar signs in their eyes and see each application as a bank slip putting money in the Taiwan bank. They, the representatives of the people's good, care neither of the process or buildings the investor plans nor of what potential danger his process may bring to the land or the people, as long as the investor pays his taxes, abides by the regulations set up for investors and brings business and money into Taiwan. So on this goes, and the government proudly announces that their economic progress is advancing by leaps and bounds.

The farmer cannot see beyond his pocketbook, the developer, investor or industrialist cannot see beyond their bank accounts and the government cannot see beyond their statistics. No one sees the land, the resources, or the physical environment, either as they are today or what they will be in the future. Development of the country's economy is necessary, but efficient control and farsighted planning of the development of the land and natural resources—of both the Natural Environment and the Man-made Environment—are even more essential. The investor 'reasons' he can invest his money today but seeks total return within five to ten years. After that period he doesn't give a hoot what happens to land, building, employees, etc. The government when dealing with the land cannot be so shortsighted, or think only in terms of immediate returns. It is the responsibility of the government to make sure there is enough producing land for generations to come. It is necessary to have someone watch over the broader and less evident values. If this someone is the government, so much the better.

The West has had some very painful lessons as a result of industrialization and from the by-products of the practice of seeking economic profit and 'development' regardless of anything else. Rivers and streams have been polluted by factories that have dumped their waste products into them. This pollution has caused the death of fish and water life as well as the pollution of public water supplies. Even the practice of dumping the cities' human wastes has caused such major problems. In some areas, smoke from factories spread over the countryside killing plant and animal life within a several mile radius. The earth left without plant cover was all washed away during heavy rains; washed down across highways and causing property damage

to thousands of homes on its way into the rivers. Forests have been cut and sold for lumber and never replanted. In Africa there is a now famous case of thousands of beautiful birds who once inhabited a certain lake having been all killed off by the refuse of a factory being dumped into the lake. There are thousands of such examples; only now in America are steps being taken to combat, repair and prevent such damage. Perhaps China is not wise enough to see the results and learn the lessons.

For today in China there are all the earmarks of the beginning of such ruin. Industry is spreading everywhere—Uncontrolled. Controlled by MOEA application—even through there seem to be many illegal industries, but uncontrolled in that there is no control exerted on the location of the physical plant; there is no regard to size or materials of industrial buildings; there is no control of smoke or refuse caused by industry; there is no regard for the dangers posed or the ultimate affects to the surrounding land, plants, or people within reach of the industry.

There is to the south-west of Taipei as seen from the one-way bridge many tall chimneys of local industries. Throughout most of the year the winds, which should be known to any Architect or Planner, carry the smoke from those chimneys out over the river and across Taipei City—almost on a direct line. While it may be only a small contribution, it is a great understatement to say that the air in Taipei is difficult to breath. It makes living in Taipei City miserable. Look at the number of cases of tuberculosis in Taiwan, besides asthma and other lung, breathing and coughing discomforts. The air in Taipei is worse than that of wartime Pittsburgh, the center of American industry — personally experienced during childhood — and there is not one one-hundredth of that industry in Taipei! At this time air-pollution is the most evident result of the moves to 'develop' and 'improve' Taiwan. The others will all come in time if things are allowed to continue as they have.

And not only is industry to blame. Again, in the West as elsewhere, the farmer was also the cause of many such problems. Farmers used many farming procedures that were wasteful, extravagant or ignorant. This resulted in the wasting of much good land and eventually the loss of any life-giving elements in the soil—topsoil; even of the loss of the soil itself.

Not only farmers were responsible for this but grazers who allowed sheep and cattle to eat all the cover of the land; as well as timber merchants who bared hills and mountains of trees in order to sell them. New trees were never planted. In all three cases either the winds or the rains blew or washed away the topsoil, destroying the land, making it useless for farming, and causing destruction in areas where the soil was eventually deposited. It takes Old Mother Nature about 1,000 years to make one inch of topsoil. In the US in the 1930s three and four inches were blown away in a matter of hours due to these practices!

There is a basic discipline of wise Mother Nature that says there is a give AND take with the land. Man cannot always take from the land without returning something to it. Overproduction of the land, and demanding too many crops of it, without giving the land rest, will only lead to lower yields, and the dependence on more and more fertilizer—even though it is a national product — will prove not only costly but introduce a whole new array of evils. Lower and lower yields will lead to poorer income and poorer vitamin intake in the people, causing only poverty, ill-health, disease, decay and death. Old Mother Nature doesn't seem to read the statistics issued on Economic Development.

In Egypt for centuries there was a natural rhythm of farming, based on the flooding of the Nile river. During the flooding period the land was given a rest and a new supply of soil from the flooding waters. But under colonial 'development' this was all changed. Several crops a year were demanded instead, in order to make larger economic profits. This 'development' led only to the eventual destruction of the land's ability to produce even one good crop. The soil of the China mainland is wearing out from centuries of use.

The Chinese farmers have been lauded for their clever use of terracing to prevent erosion and conserve soil. How many hillsides and mountainsides have been recently cleared and planted without terraces?

There is within Mother Nature a certain amount of natural erosion—the weathering, tearing down, and moving of rock and soil by wind and water—but how much has it increased in Taiwan due to man?

The potential for all such problems happening in Taiwan is Great!

The Shih-men dam has been hailed as one of the great achievements in Taiwan. Even the damage caused by their inexperience during the typhoon of 1963 has been overlooked, and everywhere the Chinese are proud of Shih-men. What most of the Chinese don't realize is that among other problems caused by this project, the neighboring hills were used for the source of stone aggregate for the concrete construction and the earth dam. The hills from which the stone was taken were literally butchered and then just left. If one takes a little side trip off the main tourist route set up by the Shih-men organization, it is possible to see what looks very close to a 'lunar-landscape'—big gashes, cuts, slices, pits, half of a mountain wiped away and left bare. Not only is there danger should another typhoon of that size come along, and that even the effects of the slow natural erosion will eventually be felt, but this irresponsible attitude on the part of the engineers and management will be continued at other projects and spread throughout China. This is a shameful practice and should be stopped.

Every major problem that has plagued the West and has led to the destruction of the Natural Environment and has affected the lives of millions in cities and rural areas, is either existing here in Taiwan, or the seeds have been planted and they loom as a great threat in the not too far future — BEWARE TAIWAN!!

Take a bus ride out from the city of Taipei to Ban Jowl 板橋 sometime. For practically the whole distance, except for going over the one-way bridge, both sides of the road are completely built-up and cluttered. Built-up with cheap, ugly, crudely built shacks and concrete buildings. And in those buildings and in front of them can only be seen oil drums, old tires, motorcycle factories, metal and welding shops, oil, grease, mud, puddles, sugar cane spittings, melon rinds, piles of garbage, refuse; everywhere dirt and filth. Amongst it all run little half-naked children urinating everywhere. It is impossible to see the rice fields beyond and if one is lucky one can just barely make out the beauty of the mountains far beyond. But oh, look closer! It is possible to make out some road building or construction that has left a pattern of exposed yellow earth against the otherwise green-covered mountain.

The exact amount of dangerous and harmful practices going on in Taiwan could be the subject of a long and interesting study. That there is a great amount of it is evident simply from a bus ride through the countryside. Even though these practices make the MOEA look good in the published statistics, it is a potential danger far greater than is now realized by the people of Taiwan.

To see the shoe-string development of cheap buildings along both sides of every road spreading continuously; to see the factories taking the place of precious farm land; to see the farmers moving up onto the hillsides clearing trees and cover, and planting without terraces or regard for erosion—alarms and worries me! It should be alarming and worrying Taiwan!

風 水 FUNG-SHUI

To have my Chinese students laugh, I knew it was only necessary to mention two words: Fung-shui 風水 and even those students who were fast asleep and those who were doing their homework for the next class, suddenly woke up and laughed heartily. These two words literally mean 'wind and water', and somehow in English have taken on the difficult name of 'geomancy'. This is the ancient Chinese practice of properly locating the grave or the house in relation to the lay of the land and in accordance with the spirits and gods. There seems to be two distinct aspects: one is the superstitious which deals with spirits, gods, the Five Planets and the Eight Diagrams; the second, while dressed up in religious hocus-pocus deals with the practical aspects of the direction of the winds—needed for cross-ventilation, the direction of the rain—protection against flooding, the location of water—for drinking and farming, the position of the sun—for drying farm produce, shade, and so on; those basic principles needed for an understanding of present-day site planning and landscape orientation.

But regardless of whether these conditions were magical or practical, the ultimate aim of this 'science' was that the Chinese farmer would be able to live in harmony with the land—to become a part of the landscape; and as a man, to become a living and inseparable part of the whole order of the Universe.

Should he Not live in such a harmony, he and his family could never prosper; and only by such a harmonious oneness with the Natural Environment could he and his family and the generations after him prosper.

The Western Architects are intrigued by this ancient fung-shui; the Chinese only laugh. While being no expert, I believe there are hard practical reasons behind it all. The Chinese Architect should know these; but none have really studied this. A Western magazine has requested an Architect in Taiwan to tell the world more about this, but thus far nothing has come out. Without searching too deeply, the Westerner is likely to find out more about this from reading anthropology and sociology rather than in talking to any Chinese Architects. No Chinese Architect understands it; the mention of it will only bring smiles to their faces.

This practice and perhaps the long centuries of the Chinese farmer belonging to the land of his ancestors and his constant dependence on the land for his food and livelihood, instilled in the Chinese a reverence for the Land and the Natural Environment. This reverence has been reflected in the religion, literature, poetry and Art of China's past, as well as in the past Architecture and in the planning of some of her great cities.

But today in Taiwan, whether the builders or Architects first consult a fung-shui expert is unknown, but ancient as well as modern landscape principles are ignored and violated. Good land is being overrun by factories, highways, and growing crowded, dirty cities. Buildings are being built anywhere, any way in accordance with No principle; and the land is being cut and exploited without any signs of reverence.

If there is any real validity to the ancient superstitions of Fung-shui -- that of building in harmony with the land bringing Prosperity, and if not — Misfortune — we can arrive at only one conclusion: That based on the present building practices in Taiwan—

nothing but MISFORTUNE can come to these Chinese!

Perhaps all the fires, buildings collapsing, bridges falling down, auto accidents and so on, are simply the immediate evident misfortune; and perhaps, there is a much deeper and greater misfortune not yet revealed!

The foreigner came into the city.....
the parked bicycles and motorcycles on the sidewalk forced him to walk on the street. No sooner had he steppped out into the road than a little boy urinated all over his shoes. He was unaware of the clicking sound behind him and a pedicab sideswiped him, forcing him to step back, and in doing so he fell into the open gutter sewer. Picking himself up and just beginning to recover from the shock, he was showered by watermelon rinds thrown out of an upstairs window by school boys attending a special cram school. As he wiped off his suit a wedding party went by in taxis and someone threw a string of firecrackers out the window. They exploded at his feet, nearly giving him a heart attack and temporarily deafening him.

He decided to have some lunch and sat down at a sidewalk restaurant for some noodles. But after seeing the cockroaches climbing all over the beef pot and in and out of the stacked bamboo trays he decided not to eat. He stepped out into the street as the restaurant's dish-washer blew his nose with his fingers. The forthcoming mucus landed on the foreigner's pant leg; and the dishwasher casually put his fingers back into the pan of cold water and continued to 'wash' the dishes.

A WALK

Taipei impresses the foreigner as dull, drab, characterless, scattered, gray and dirty. Among the cities of the world it ranks very low in regard to beauty and very high in regard to dirtiness. One of the best ways to see Taipei is simply to walk the streets looking at every building, every detail; poking your head into every shop; looking at all the foods being cooked and in general go wherever your curiosity leads you. Many Chinese will stop and stare at you, and wonder what you're doing; some may even smile and talk to you, but no one will stop you. Sometimes it is also good to ride on all the city buses. The bus gives the advantage of raising your eye level so that you can see over most of the walls that line the streets. If you do this you will be amazed at the variety of buildings, their character, details and construction; at the number of people eating; at the different kinds of occupations going on; at the number of people sleeping; at the number of children, and so on. You will be able to see at firsthand how the people of Taipei really live; and only if you do this will you be able to fully understand Taipei as a city. You will never understand it by sitting in an office reading a map.

However, after walking street after street you are likely to see much that is unpleasant and repetitive and only a very small portion which may give delight. After hours of walking one may only be able to come across an old paper lantern hanging up in the dark rafters of a store, long neglected, or a piece of old tile paving among endless concrete sidewalks. To suddenly come upon these is delight. Their character is Chinese; they are of local meaning. It is doubtful if these could be seen in any other city of the world outside of China.

There are some good parts of Taipei. Occasionally one may come upon some good planting of of trees; the space and designed location of these trees are good. The environmental feeling is good. Upon looking at the size of the trees and estimating their age you must come to the conclusion that they were all planted during the Japanese Occupation. It is still possible to find in Taipei some good residential areas with walls lining the streets; with glimpses of tiled roofs and clipped trees overhanging the walls. From the roof details and tree forms, these must also have been built in the years prior to the Second World War.

I have had the experience several times of catching glimpses here or there, while walking, of a detail or a space, new or unique that has given me a strange feeling. The first, somewhere along Shih Yi Road 信義路 was a glimpse up into a second floor room. The building was of light wooden construction, both inside and out, except for the concrete columns supporting the second floor overhanging the sidewalk. The room had a character of something I had never seen before nor experienced. I knew I would never be able to go into that space to study or enjoy it. It was of a different realm and of a different vocabulary from any Western Architectural mind. In the second, I was only able to see a ceiling through a second floor window along Shung Yang Road 襄陽陸. And what a ceiling! There was nothing baroque about it. There was none of the heavy plaster one will find in the West. It was made of small wood strips radiating from the center in two layers of alternating depth. In the center—a simple light fixture. Here was more richness in simplicity; roughly estimated to be forty to fifty years old. Today in Taiwan no one is capable of such detailing. And while these are very small details in relation to a whole city, they all add a part to it.

Every foreigner who comes to Taiwan is told the story of the American General who came to Taiwan shortly after the retreat. During the day, he was given a motor tour of Taipei. In the evening he was to meet the President. The President asked the visiting General what he had seen on his tour that he liked. At that time there was a Japanese Torii Gate in the vicinity of the Grand Hotel. The General naively answered that he was impressed with that gate. The next day it was torn down!

Even today there is a Japanese temple on Ali Shan that is rotting away, perhaps purposely uncared for, but there is no one in Taiwan who can build with wood in such a masterful way. And yet the presidential palace stands; and even heralded as one of the great buildings of Taiwan. Was it not built by the Japanese? It's difficult to understand such inconsistency of principles. Architecturally at least, it would be no great loss. Also there are a great number of banks, government buildings, residences, schools, hospitals of Japanese vintage still in use today without mention of their origins. And even the little Taipei City Gates, which are Chinese, are either ignored or threatened by demolition.

While there is every reason for nationalism and it is justly supported, there are many lessons to be learned from the work of the Japanese in Taiwan and in Taipei City. It would do the Chinese Planners and Architects well to attempt to be objective at least in this regard.

The area to the east of the palace, including the East City Gate, preserved by the Japanese, is quite good. Looking north: with the mountains in the background, the buildings, palm trees and a few wide avenues add together to convey the makings of a government center. Here is real urban scale and character.

Taipei has far outgrown the boundries of the city foreseen by the Japanese Planners. Zoning and land-use planned for the outer rim of the Japanese city are today well within the center of the city. Taipei has grown; or perhaps better — sprawled. Many new buildings have been erected, but mostly of bad construction except for a few, and even those along with the others seem to have been designed and built without any regard to their place as only one element within a total city. Except for one or two areas within the central business district, Taipei's outward appearance is that of an extra-large sized country village, rather than that of a 'metropolitan city of one million'! This is especially true in regard to scale.

Many newly built areas of Taipei are full of temporary shacks and lean-tos, housing thousands who have poured into the city. Not only have people poured in, but also cars, buses, pedicabs; all the things necessary for them to eat, live, work; movie houses and honky-tonk to entertain them; as well as all the other things necessary to make up a large city. However all of these things have not poured in or developed equally, sufficiently or intelligently. Many things have not been able to keep pace. Taipei has not only become a sprawling country village, but a very crowded, noisy and dirty one as well.

Except perhaps for Koashung and Tainan, the rest of the cities of Taiwan are by modern standards simply large towns. The others ARE country villages. But all of them are making 'progress'. In a few years they too will have American-copied tall buildings, raised highways, conglomerations of movie theaters, dance halls and coffee houses. And after they become saturated with neon lights, signs and honking taxis; they will start to demand their own airports and even shopping centers.

A few of these towns still preserve an individual character but by the great efforts of the local politicians and the expert Planning Consultants from Taipei, they are fast losing all character. If a sensitive traveler or resident hurries he may still catch the last fading glances of the real character of the once-true Taiwan country village and market-town.

臺北

Taipei is the capital; it is the only city of Taiwan with a population near one million. Taipei is the home of the National Government; Taipei is the home of all the 'talent' and 'experts' in the Planning, Design and Architecture fields. Since time immemorial the best that China has had to offer in any field has made its or his way to the capital. So to find the best that can be offered in these particular fields we need go no further than Taipei City. If there are cities in Taiwan that may be said to be cleaner, or quieter, or better than Taipei, it is because they have not been subjected to the population, problems, designed solutions executed or proposed, or to the attention to which Taipei has been. It is because they are not as 'developed' or as 'up-to-date' as Taipei City.

It is customary to break down the many facets of the city into separate categories for convenience of study, design and execution. This naturally leads to 'experts' in each respective category. In the West this has lead to each expert believing his particular subject to be most important and gives little regard to the others. Some major cities have had difficulties in putting all the 'expert' pieces back together again. A planner concerned with traffic never realizes that there are people working or sleeping in the buildings that line the street he has just make 'one-way'. He thinks only of the number of cars, traffic volume and movement.

The putting of the parts together is not the only problem of Taipei, for Taiwan has yet to produce an 'expert' in any area of planning, and the best efforts of the specialized offices, divisions, bureaus, or whatever names they may be called are far below par. Taipei has been unable to successfully solve the immediate problems of each aspect; and has failed to produce anyone capable of understanding, designing, overseeing, guiding, executing and enforcing the overall relation of these diverse aspects, which make up the City, into a unified whole.

TRAFFIC

The American Colonel came into Taipei from the States, moved into his villa on Yung Ming Shan and prepared to drive his huge buick to work every morning into Taipei; and expected in general to carry on life exactly as he had left it in the States. After one day of driving he said, "What these damn Chinese need are more traffic lights!" His remark was heard and filtered up to the high officials who called the public works planning department and said, "What we damn Chinese need are more traffic lights!" Plans were made quickly to get more.

Simply to add traffic lights like they have in the US solves nothing; in fact, it creates only greater problems. Ninety-nine per cent of the streets do not have lights; and this is not all due to economy. If we watch the Chinese traffic we will observe that it all operates on a 'free-flow' system. The Chinese ARE free-flow. They think free-flow and everything they do is the result of this. It all makes sense to them. It is extremely important to understand this in planning anything in their cities.

Free-flow implies constant motion. One of the secrets of preventing accidents in Taipei is NOT to stop. If you are walking and a bicycle is coming at you, do not stop or there will certainly be an accident. The bicycle rider will be surprised and confused by your stopping, and if he then tries to stop, he will probably wreck or more likely cause the person or the pedicab behind him to run into him and cause a chain reaction. However, if you just keep on moving the rider will maneuver around you, miss you and prevent an accident.

Of course in driving there is the hazard of greater speed. Yet the Chinese driver, or bus driver, in his mind, is generally expecting everyone else to keep moving, and will anticipate his moves on that assumption. But there are times when it is absolutely necessary to stop as quickly as possible. The ox-cart in front of you will not move as quickly as a car and perhaps the old farm lady crossing the street will be completely oblivious to the fact that an automobile's horn is honking at her. The great mixture of all kinds of traffic and speeds presents great hazards. It demands however, a free-flow system. With so much diversification, the only solution is to keep it all moving. The damn Colonel was right, however, when he realized there was something wrong, but his solution was incorrect.

Whether it be a stop-and-go system or a free-flow system, there must be within each system a certain order to keep things going smoothly. Anyone and everyone within any system must realize and understand the appropriate order of his system. In the US this is referred to as the rules of the road. Every driver and pedestrian is made aware of these. This does not mean that is the only system and that it should be adopted here; far from it. But it does suggest that Taiwan should establish some system and that every driver have the intelligence to understand it and the responsibility to carry it out. Many of the Chinese drivers are at fault for lacking this understanding or responsibility. The Americans in Taiwan are also to blame for not always understanding and for wanting to simply impose their rules on Taiwan. However, they can not be blamed for their awareness of safety.

It is improper in any system to threaten the safety of the other traffic, passengers or the public. It's improper to have a motorcycle go full speed down a crowded sidewalk, or a taxi speeding in a narrow street crowded with pedestrians. Yet this happens hourly in Taipei. Nowhere is the Chinese individuality better expressed than in his driving. Put a Chinese behind the wheel and he cares only that he wants to get somewhere. It doesn't matter who else or what else is on the road. He will think first of his own desire to get where he is going. He will not be content to wait behind another car or bus. So he will pull out because the car in front of him is interfering with his personal objective. At an intersection for example, the American driver approaching on the north-south road, who foresees that he will be caught in traffic in the intersection, stops prior to the intersection so that he will not be stopped in the center and thereby block the east-west traffic from moving. Even if he must wait, he will usually do it for he realizes that he will only cause more of a problem, and be inconsiderate by stopping the east-west traffic, which would be otherwise free to move. Not so, however, with the driver in Taipei. He will pull ahead no matter how many other cars he ties up or no matter how big of a traffic jam he will cause. He wants to go where he is going! And to show his disapproval that you are preventing him, he will use his one other means of expressing his individuality when behind the wheel of a car—
he will incessantly honk his car horn!

Even in walking on city sidewalks there is a certain order and a sort of unwritten code of rules about how one should walk and move. It is extremely difficult to walk on the sidewalks of central Taipei. Not only because of the great number of interfering parked bicycles, motorcycles, numerous vendors, industries, restaurants, etc., but simply because of the large number of pedestrians all going their own way. The foreigner finds it difficult because he is used to the way back home. But even the native Chinese find it hard. The sidewalks are too full of too many people and things which recognize no unwritten procedures. Everyone finds it more convenient to walk out on the road than to walk along the sidewalks; especially along Taipei's Hung Yang Road 衡陽路 at night.

The American in Taiwan is often disappointed with the inability of the Chinese police to settle matters. The Chinese policeman is not the eager, efficient, ticket-giving, law-enforcing American traffic cop. He cannot be counted on to enforce or solve anything. The nature of the Chinese police as well as their position in the society, and governmental organization of China is of its own peculiar order.

Present traffic problems in Taipei arise, in part from the fact that:

1—There is too diversified a range of traffic: cars, taxis, highway buses, city buses, trucks, army vehicles, VIP limousines, autobuses, motorcycles, pedicabs, peditrucks, tourist buses, carts, wagons, bicycles, workmen, pedestrians of all ages, and even portable food stalls; all moving in a confined area.

2—Too many drivers in Taiwan are ignorant of or fail to understand or accept the responsibility to carry out unwritten rules necessary for any system of traffic.

3—Foreigners, who make up a percentage of auto traffic, think only in terms of their own systems back home.

4—Too many pedestrians fail to understand how to walk on sidewalks, and fail to understand how to walk in relation to other types of traffic, especially auto.

5—All of this is going on in a pattern of streets, the widths and layouts of which were never planned nor conceived to ever carry such speed, volume or movement.

Before attempting any solutions everyone should understand that:

1—Chinese drivers, like all Chinese, think free-flow and operate on a free-flow system, and not on the black-and-white, stop-and-go system of the Americans.

2—The Chinese, and more so behind a wheel, is an individual and thinks primarily of his own aims and not in terms of safety or regard to others.

And in seeking to 'solve' the problems of Taipei, the City Planners:

1—Have failed to realize any of the above.

2—Have unquestionably accepted the existing street pattern of the old city as a sacred, fixed, established fact and have only toyed with the puzzle of moving Taipei's traffic within that fixed pattern. They have never been flexible enough to visualize changing that pattern.

3—Have failed by attempting to copy and by trying to impose the American traffic system, in part, along with some of its rules and traffic lights upon Chinese Taipei.

4—Have failed to solve the particular problems of Taipei by inflicting upon Taipei 'grand ideas' that have nothing to do with the problems at hand; ideas that are simply dreamed up and are not the result of study of the problems, actual needs, or existing conditions.

Years ago in the US cities there was the curse of the elevated train, or the 'el'. To clean these out was every City Planner's ideal. The Planners cheered and felt a victory won whey they were finally torn down, one after the other. Now today, the Planners have come full circle and think of solving traffic problems only in terms of raised highways. These are as great an evil as the el — if not even greater. By nature they must be heavy and practically nothing is possible to exit below them. They require a great deal of area for ramps, exits, approaches, turns, etc.; this area chews up valuable real estate. On the highway itself the need to stop is eliminated and speeds increase — and so do accidents. The great number of cars on the highway makes more exhaust than the el ever dreamed of.

The Planners of Taipei have fallen into the trap and see the raised highway as a magic cureall, that if only applied will, by simply being there, solve all problems once and for all.

And now, not only the Planners, but the public officials, as well—who know everything---even about City Planning and Architecture—want to build an elevated highway in Taipei. They see it only as a symbol of 'progress' and having something just like all the American cities. If built it could be certain to cause only greater confusion and chaos, especially at entrance and exit ramps. The distances in Taipei are too short to justify such a proposal. The volume of traffic, while presently congested, is still not sufficient to justify such a proposal. The proposed raised highway for Taipei is simply a 'Big Idea' borrowed from the US cities without meaning or even intelligent understanding. It is not a necessary or meaningful solution to Taipei's particular problems. It is a move by a Politician to fool the people of Taiwan into believing that something 'progressive' is being done for them by this particular politician. It is a move for self-glorification through the wasteful misuse of taxpayers' money—perhaps even American taxpayers! Such foolish moves are only a waste of money and a further step towards destroying the Physical Environment of Taipei City. Wake up Taipei!!

The school children using the public buses presents a big problem in Taipei. Ordering more buses is not the solution. In fact that creates more problems. In the US cities most of the students are required to attend schools within their home districts, and therefore do not have this problem. Also many areas provide special school buses. No superficial solution to this or any other problem is offered here. All problems of Architecture or City Planning need time and study in order to solve them. They are never solved by men, regardless of their official rank or 'genius', offering ideas off the top of their heads.

In attempting to solve the school children-bus problem, for example, it would be necessary to first find out how many schools there are in Taipei and plot their actual location on a map, or on several drawings, depending on the exact conditions. Next a survey of the schools would be necessary in finding out percentages of students attending each school from each district. Since this is a changing figure, percentages for a certain number of years past would be required and then projections made to attempt a reasonable prediction. All of this information would be plotted on drawings. Perhaps after one month or so all this information

could be assembled and drawn up. Perhaps separate drawings would be required for separate districts, schools, times of the day, days of the week, existing bus routes, existing street patterns, and so on. Only then could study of these drawings begin. These drawings would not be just to hang on the wall to impress the mayor and the education officials, but they are made to Study.

Once this material is on the drawings, patterns would begin to appear. And from these patterns, from the existing plotted information, and from study, thinking and design—only then, could a solution begin to evolve. No one, regardless of who is he, could offer an intelligent solution to the problem until this was done. No intelligent Designer would dare to. To my knowledge such study is NEVER done in Taipei or in Taiwan. Where some study has been done, not All conditions have been considered. Preliminary studies have sometimes been prepared, drawing have been prepared, but these have not been carried through or studied. Some preliminary reports are never read, and are just shelfed.

When asked his 'idea' for the solution of the school children on buses, no real Designer could give an answer until he had prepared and studied such basic factors and information. Yet today in Taiwan solutions are dreamed up at the drop of a coin without ever thinking of basic factors, approved by the governing agencies and carried into execution—
only to be proven useless and ineffective in actual use.

No one in Taipei or Taiwan understands traffic and how to think, plan or deal with it. Just look at the widening of Chung Chen Road 中正路. From the beginning there was an uproar concerning the proposed construction time. Newspapers showed photos of idle equipment and no work being done at three o'clock in the afternoon. In the whole project there has been no real planning or foresight. Whoever was responsible thought only of cars—and only of cars for a very short distance. No one considered where the cars were coming from or where they are going. No one thought of pedestrians. No one studied the movement of cars, pedicabs or people for the entire area. All auto traffic coming out of the railroad station MUST go west as far as the North Gate Circle to turn around in order to go east!
My taxi fare has increased two dollars!

But more important, the North Gate Circle receives more traffic than before. It was said prior to construction that one reason for the widening was to help relieve traffic from the North Gate. If this type of 'planning' continues, we will all have to drive to Taichung in order to go to Keelung!

Now there is the startling realization—after the road was widened—that people walking are having a difficult time crossing. Pedestrian underpasses will now be considered as afterthoughts. Someone will 'study' it to see if building a pedestrian bridge is 'justified'. The only study required is to get away from your desks in the city planning department and walk over and attempt to cross the street!

Putting a steel fence down the center of the street has really created more problems than it has solved. Women and children can be seen at any time climbing over or through it. Necessary movements by auto traffic have been completely eliminated. It is impossible to conveniently cross the street on foot. One must walk a block or two out of the way to cross.

It is accepted fact in the US that any barriers put near the sides of the road will automatically decrease the speed of traffic. If a driver feels closed in he will unconsciously slow down. This fact can be used to advantage in design. If we, in fact, want to slow traffic down we can make the lanes narrower and construct sidewalls or fencing. On the other hand, if we want the traffic to speed up we can use wider pavement and clear the right-of-way of any side obstructions. According to this principle then, and it is accepted by the AASHO, the widening of Chung Chen Road would allow traffic to move more swiftly; but the barrier fence, which has become more dominant, not only serves to prohibit pedestrians from crossing at their convenience, but it serves to slow down traffic. This is contrary to the widening. Was this intentionally designed as such? Or were the 'Planners' even aware of such behavior and psychological reaction of drivers?

The fencing and the traffic lights, which pedestrians and pedicabs alike refuse to obey, and cause speeding taxis to suddenly halt, are by nature contrary to a free-flow system. They become the only rigid restrictions on all traffic in an otherwise free-flow system in the entire city of Taipei. They appear out of place. In reality this 'solution' has solved nothing.

It appears that a great percentage of traffic in Taipei City is Forced to pass along Chung Chen Road; its relation to Chung Shan Road 中山路 being especially strong. The railroad cuts off any north-south through movements along this whole stretch; most, if not all, of the city buses pass along this road at one time or another. All through-traffic is forced to go through the center of Taipei. There are no alternatives offered without involving long distances or winding through numerous narrow streets and alleys. The Planners have at least been able to recognize the strip between the North Gate Circle and the Chung Shan Circle as a vital problem. However their proposals have failed to encompass the entire problems or solve the basic causes of the problems; they will only present more serious ones.

To get to the whole point. In the widening of Chung Chen Road no one considered All the conditions. No one thought out all the possible consequences Beforehand in order to avert them. In truth, it wasn't designed. No foresight or intelligence were used. No one considered the Whole problem. That is why today it simply does not work. And now, bit by bit, more and more temporary solutions will be added-on attempting to solve the extra problems created by these scatterbrained solutions and still the original problems go unsolved. In attempting to cure the disease the 'planners' of Taipei have only fed the citizens of Taipei a lot of bogus candy pills that may make the patient believe he is getting well, but in reality he is becoming only worse. They have never diagnosed the nature of the disease, how can they perscribe a cure? They have begun the operation and made an incision but have never bothered to first consider what it is they are attempting to cure. They are only picking at the scabs on the surface and applying bandage on top of bandage without digging in and cutting out the heart of the infection.

In looking at the traffic problems in Taipei no one has stopped to consider where the traffic is going or from where is it coming. How can they ever get to the root of the problem and solve it at the root? In the planning of Taipei, no one has considered Taipei City as a Whole. No one has considered Taipei County as a Whole. No one considered Taiwan Island as a Whole. That is why the present planning proposals will never work.

The MacArthur Highway, which failed due to faulty construction shortly after its opening, ends by simply dumping traffic into Taipei. It does not appear as if it were thought of as an integral part of the Taipei traffic system. Taipei is still small enough for a bypass, which could further relieve a small strain on the present traffic. Has one ever been considered?

At the Chung Shan Circle it is proposed to extend the bridge southward, eliminate the circle and construct a sunken portion of east-west Chung Chen Road. If the bridge is carried over the Chung Chen Road and provides a grade separation of traffic, then why is it necessary to create a second separation by lowering the road still further? What purpose does a double separation at the same point serve? But more important, the movement of east traffic turning left to go north on Chung Shan Road is made more difficult. When one comes back up from the lowered portion he will be far beyond the intersection. Likewise when coming off the extended bridge a driver will find himself unable to turn onto Chung Chen Road. Has any alternate been provided for, beyond the intersection? A small ramp off the bridge to allow such a movement must by necessity be very large, or it will cause a traffic back-up and defeat the whole purpose of the bridge in the first place. Further, the Planners have restricted themselves to the existing right-of-ways. It has not been considered to enlarge the area of the intersection. On the northwest corner are nearly a full city block of one and two storey wooden buildings, most of them in run-down condition. Was it considered to buy these and eliminate the eyesore and firehazard and give greater freedom in the redesign of the intersection? Likewise on the northeast corner a public building occupies a large area with extensive yards—extensive for the center of a city. Even though this building is well constructed, it may not be as important in the long run as the solving of major traffic problems.

At the North Gate Circle something even more preposterous is envisioned—a complex, if not confused, system of raised highways which will totally encircle the No. 1 Shopping Building at Chung Hwa Road! The use of that poor building, completely surrounded with roaring traffic and its approach blocked by the supporting piers for the raised highway will suffer, to say the least. It is like putting a rope around someone's neck and slowly applying pressure.

There is only one possible outcome! If no further land is possibly available and the highway must be contained within that area, then the building must not be thought of as indispensable. It might be more advantageous to remove the building than to stupidly wrap a concrete highway around it! But upon a moment's observation it will prove that land is not so restricted as the narrowness of this proposal shows. Even on the finished presentation drawings, one-storeyed wooden shacks just south of the North Gate are shown! The Planners did not even have enough imagination to envision these horrible, dirty shacks cleaned-up for the improvement of the city. Not only are these shacks one of the shabbiest groups in central Taipei, but among them is located a gasoline station! This busy traffic circle is the worst possible location for a gasoline station. The fire hazard to the whole area is fantastic.

At present the North Gate Circle is the most difficult intersection to cross on foot. It is extremely dangerous and one must almost circle it completely to cross. With the proposed highway mess, it will be next to impossible to cross; the supports for the highway will choke off any pedestrian movement. In the widening of Chung Chen Road, no Planner thought of pedestrian movement; is the same error to be repeated all over again at the North Gate? Are no lessons learned from past mistakes made in Taiwan?

To the west there is even more land available. Just behind the No. 1 Shopping Building is a large circle with a playground. Not that Taipei does not need playgounds, but that they are easily relocated. The costs and practicality of relocating a playground must be weighed against the insanity of encircling a single three-storeyed building with a massive entanglement of raised concrete highways.

All the land west of the U.S. Embassy is run-down and shabby — all the way to the river. All of this land should be considered as a possible solution to the North Gate Circle traffic problems. Were this whole area considered it would probably completely eliminate the need to build any raised highway in Taipei City. Even the U.S. Embassy building should not be thought indispensable. The Americans are well aware of the need to eliminate a building or two for the good of the whole city. Besides, all the Architects in the US would just love to receive the commission of designing a new American Embassy in China!

HOUSING

One of the biggest problems facing the cities of Taiwan is that of housing. Not only providing public housing for the poor or individual houses for the rich, but simply in providing enough clean living quarters for the entire population. In attempting to find solutions to large scale housing in Taiwan, copying of housing from the US is not the solution.

There are fundamental differences between the Chinese family and the American family; these should be reflected in the design of all housing. Recently at one of the universities, students of Architecture were given a problem of mass housing and were asked to first consider what these differences are. After three weeks, all the students could think of was that the Chinese family eats at a round table and the Americans use a rectangular one! These students really don't understand themselves. The relationship of the husband and wife is different; the relationship of the children to each other and to the parents is different; the way the baby is cared for is different; the way the children grow up is different; the study habits of the children are different; the play and recreation of the children are different; the attitudes, interests and energy of the teen-agers are different; the courtship and marriage of the couples are different; the young married couples' relationship to the rest of the family is different; the work habits and family life of the adults are different; the relationship of the older parents and grandparents to the whole family is different. In addition to the food, the way they eat, and the way they sleep, wash, go to the WC all being different, the privacy, sociability, intelligence, philosophy, humor, values, religion and patriotism are all different; only to mention a few.

All of these should be reflected in the designing of a house; in the designing of the space and size of spaces; in the relationship of spaces, and in the general overall function and character of the house. Designing a house is simply not making a concrete box, five meters wide, twenty meters deep, three and one-half meters high with a terrazzo floor and wainscot, and walls and ceiling painted white; with all the rooms made by putting up paper-thin plywood partitions two meters high one after another from front to back; with windows in front and the kitchen and WC in the rear. There is much more to it.

There are squatters' huts, cheap lean-tos and miserable shacks everywhere in Taipei. They are not only disgracefully dirty and unhealthy but are potential firetraps. They do not even provide minimun protection from the rain, cold or winds. Rats are everywhere. Taiwan cannot begin to feel any advancement, regardless of economic statistics, until all of these are cleaned up and replaced with decent living facilities for all of these people.

It would be a highly interesting design challenge for Architects to design small, light, fireproof structures, possibly prefabricated, which at minimum would provide roof and walls for protection against wind and rain; with enough space to sleep and dress, possibly cook and go to the WC. Perhaps groups of units could be placed around central kitchen and toilet facilities. Designers in the US can think of mass housing only in terms of going up many storeys. This is especially true in urban areas where land costs are so high; or else it results in sprawling rural single family units. But in Taiwan land is not so expensive and besides the Chinese are not accustomed to living up in the air; they want to feel the earth below their feet. It is highly possible to design housing groups horizontally; and could be designed utilizing the concepts of Chinese court-yards. 'Concept' does not imply copying a Chinese house with courts, but does imply utilizing the principles to design something new.

The Lin Family mansion and gardens in Ban Jowl 林家花園 have been taken over by squatters. The complex now houses hundreds of families. It is at present dirty, unkept, in ruin and completely uncontrolled. Disposal of human wastes is a great problem; it has piled up in many of the garden areas. Yet, there are many valuable lessons to be learned there by the designer of mass housing for Chinese. The greatest lessons deal with scale and density, as well as group cooperation; many families share common kitchen facilities, water supply etc. More Chinese can live in smaller space requirements than any Americans—and live happily. They enjoy this closeness and perhaps need it. In the US such densities are unthought of and thereby make any horizontal housing too costly. In Taiwan such high density could make such a design economically possible. As long as safety and health factors are not violated, there should be no objection to high density. The American concept of living and of family requirements are not the ONLY valid ones.

Most Architects in Taiwan feel this type of work below them, and that their 'talent' should only be used on pink department stores and tile-roofed hotels complete with 'moongate' entrances into the dining room; not wasted on squatters' huts. The problem is that there are really no Designers in Taiwan who know how to attack, study and solve such a vital problem. There is little or no precedent for the Taiwan Architects to follow; there are no 'traditional' forms to reuse; there are no magazines or books from which to copy ready-made solutions. There are no Architects here who can solve simple, necessary, practical problems originally. More than likely, such a project would be given to an engineer to 'design', and of course missing the whole point and in the end solving nothing.

The 'answer' to public housing by the Taipei Planners are five-storeyed brick blocks one after another fashioned all too closely from US Public Housing Projects. Now three such projects have been built in Taipei and more are scheduled to follow.

The U.S. projects are under attack in general from Architects, Planners, and even sociologists. Studies and reports have been made on these as 'places to live' in terms of sociological and environmental conditions. In copying the Architectural forms and details did anyone in Taipei read those reports? Is anyone in Taipei even aware of them? Has anyone first realized what is wrong with American Public Housing, and there is plenty wrong, and try to improve upon it? Has anything been learned from the bad experiences in the US so that they would not simply repeat all the evils over again? Were any adaptations made for local conditions and for Chinese families? Is a three bedroom apartment for an American family in Brooklyn, N.Y., U.S.A. suitable for a Chinese family in Taipei, Taiwan, China?

However, Taipei is having a few problems of their own. The people in the Taipei Public Housing, families of low-income, who were asked by the government to move in, now refuse to pay their rent to the government. The government here has no way to enforce it. This is only one small case in point of the fallacy in following America without thinking. Was this even considered by the Planners and officials beforehand? As much of a problem as this presents to the City, one cannot help but smiling at this situation.

CENTRAL BUSINESS DISTRICT

Historically the center of Taipei has apparently shifted from west of the West Gate area, east along Hung Yang Road, east along Chung Chen Road, and more recently north and east along Chung Shan North Road. Today all of these areas contain some points of interest but they are haphazardly defined and loosely related. Important buildings have been allowed to be located hit or miss because of land values and available properties rather than by a logical growth plan instituted and controlled by a capable city planning commission. Over the past three years alone there was abundant opportunity for the planners to control such growth for the good of the entire city and still allow private economic development within that growth. The planners of Taipei have failed to do this almost to the point now, where any future attempts to improve Taipei will of necessity cause much waste and repetition of effort, and result in gigantic financial commitment.

The central business district could be roughly defined as the area bounded by the railroad station and tracks on the north; Chung Shan Road on the east, the palace on the south, and the line of shopping buildings along Chung Hwa Road together with the railroad tracks on the west. This almost follows the pattern of the original city gates.

Ideally in Taipei this area could very well contain all the major governmental, police and military headquarters, the head offices of all major firms, industries and agencies, the best of shops and commercial ventures, transportation and communication centers, major restaurants, movie houses and hotels, and a balanced amount of living. It could very well be the hub from which the rest of the entire city, mostly residential neighborhoods, could radiate. Major educational, medical, and sport centers could be located in close relation to it.

At present this central area largely averages three storeys in height with a few tall buildings oddly placed. In many places new facades have been built along the streets, but behind these have been left old, flimsy wooden buildings. The centers of nearly every block within this central area are run-down, dirty and potential firetraps. While most of the elements named above are in Taipei, they are scattered over the entire city and in many cases difficult to reach. There is in Taipei City today a great deal of disorganized decentralization.

The honky-tonk behind West Gate forms an unsightly backyard to the central area and the development along Chung Shan North Road shoots out like an arm. While both have reason for their development both are highly disorganized and instead of supplementing the central business district and unifying the city, they detract and take away from the central district, and by nature oppose a unified city plan. Many elements vital to the life of the central district are now being located along Chung Shan North Road. This causes not only deterioration within the center but creates problems of communication and transportation. A guest staying in one of the hotels along this arm must travel a long distance to attempt to find shops in the central area or a movie house in the West Gate. Much time and effort are wasted by every citizen in Taipei in chasing around to accomplish errands or business due to the disorganization of all of these parts.

The Taipei Railroad Station is too small both in interior functional space and as a mass in relation to the open space before it. But the biggest problem is the location of the station and tracks. The station with the tracks behind, faces south and forms an implied barrier behind it; they virtually form a wall. The tracks actually cut the city into two parts.

The major step in solving the problems of Taipei City is the relocation of the railroad, and in doing so, building a new station. The new location should be somewhere to the west or northwest of the North Gate, closer to the river. The station should have its back to the river and face east. This would allow the station with its new open space to form a real hub of the city and allow the city to spread out in a somewhat fan-shaped growth around it. It should be related to the central business district. The tracks should move out across the river and possibly north along the river in order to bypass the major part of the city. It might prove cheaper to move the railroad than to rebuild half of Taipei, as many others have proposed. The exact location of the station, the track route, and so on would, like any design, require a tremendous amount of work and study; in fact much more than any of the present planners of Taipei are capable of doing.

The existing Chinese City Gates should be preserved at all costs! Avenues joining them should be strongly developed. The link between the North Gate and the Small South Gate

小南門 is a strong one, but at present does not exist. It is, in fact, ignored and is interrupted by the cumbersome bulky mass of the City Hall. No buildings or structures in Taipei should be thought of as indispensable except these City Gates!

The Chung Hwa Shopping Buildings 中華商場 form another 'wall'. The entire area behind it should be changed. At present the activity along these shopping buildings dies out south of West Gate. By moving some of the most important buildings of the honky-tonk to the Small South Gate area, the less important would follow; thus allowing a controlled development of a recreational area totally within the boundries of that central district. The area west of West Gate could then be eliminated and cleared, allowing room for the development of the railroad, bridge approaches, traffic lanes, park and play area, and possible scattered living units. For example, movie houses of a better class could be built in the southwest section of the central district. To have the movie owners move into that area it may be necessary for the government to offer land, or tax benefits or other special attractive measures to get things started. The whole area of the present movie houses is cheap, low-classed and overcrowded. This whole face should be changed.

The small area behind the palace west to Chung Hwa Road is out of place. This feels now like a backyard and a good part of the area is one-storey single residences. These should be removed by rezoning and paying the present owners fair prices to move; even helping them to relocate. This area could support many government office buildings and attempt to centralize many departments. The redesign of this small area could be most interesting. The present scale is one of a small village residential area, and while it may be charming, it is out of place in the central district of a modern city and should be redeveloped.

The presidential palace 總統府 itself presents a problem; not only as a huge hunk of bad imperialistic Architecture. The bulk of the building as an element in space forms another 'wall' and implies a strong eastern direction and axis. This is opposed to the central district rather than related to it. This entire area running to the East Gate and southward should be redeveloped into a government center of a more humane scale. Even the palace itself should not stand in the way and could be demolished and a new design built.

On the eastern end of the central business district is the Tai Da Hospital. As vital as it is, it is in the wrong position within the city. Bounded by four streets, two of which are vital to the traffic pattern, the area is noisy and limited for future expansion.

The northeast sector of this district, west of Chung Shan Road, south of Chung Chen Road and east of Kuan Chen Road is the most neglected, run-down and disgraceful area of central Taipei. This entire area is badly in need of redevelopment. The recently cleared open space bounded by Chung Chen Road, Kuan Chen Road, Shu Tsung Street and Nan Yang Street, should be developed as a city plaza. It is not necessary to build on this land. There is little need of this space for parking, since at present it is never more than one-fourth filled. The land around the site should be zoned for high-rise buildings. This site, can support in terms of space a total enclosure of tall buildings; all ten storeys. At present there are only three such tall buildings; the remainder, one or two storeys. The few shops remaining on the site should be removed. This would open the space along Chung Chen Road, which could support taller buildings across the street. The present railroad site, once the station was relocated could be built upon, as well as opening up several new north-south through roads relieving much of the traffic of Chung Shan Road, and allowing the run-down area north of the railroad tracks to redevelop. The whole area east of this square towards Chung Shan Road should be completely cleared. This is an ideal site for a hotel. Further the cleared land would allow for the possibility of a more positive relation with Chung Shan North Road.

With the establishing a new station, developing this new plaza, preserving and relating the City Gates, and redevelopment of the West Gate and palace areas as starting points, the area within could begin to develop and change accordingly. Little if anything within this area should be considered 'sacred'. It would be necessary to redesign and in many cases completely change the traffic pattern of streets. Everything would be subject to change—even tall buildings. If this were studied and designed conscientiously there would be no need for raised highways or other dreams. Such development will take much time and must be constantly under the guidance, supervision and complete control of a single Designer's firm hand. The Major Problem: China has no such man!

One good advantage present in Taiwan is the position of the government to take over any land, buildings or industry that would be necessary for such redevelopment. The government has made economic progress in rural land reform and in the monopolizing of major stategic industries. However it has done little for the cities. In this area the ability to make use of its power has fallen far short of its potential. However it must be fully recognized that the moment the government steps in there opens up the gigantic problems of paper work, bureaucracy, red tape, infinite approvals and delays, time wasted, inefficiency and every possibility for compromise and corruption. Should a designer of such magnitude be found who could cope with the design problems of Taipei City he would of necessity have to be given special powers to deal with the government in order to a allow his designs, unchanged, uncompromised — if not otherwise: totally ruined — to be put into actual execution, efficiently and in tack.

Only by the development of the central business district into a tight well-planned nucleus, whose position in the city is fully comprehended, can the surrounding areas then begin to fall into place and in turn be developed themselves. Only the government has the power to put this into effect, but the Planners have not the ability to design or implement it.

PLANNING IN GENERAL

The problems which plague Taipei City can be grouped as resulting from two major causes: 1—those caused by the people, their habits, their needs, their poverty and their ever-growing numbers and 2—those caused by the Planners, either through their failure to control the above or by their so-called solutions which never seem to 'solve', but cause only greater ills.

Near the railroad station in Taipei, there has been a proposal to build a large office building. In looking at the model, at one glance it is possible to see that this proposal as a building is completely out of scale as well as out of place in the city. In size it will rival the palace, and in relation to the buildings around it, it is simply too large for Taipei. Will that number of offices be able to be economically rented? Is that the best location of offices in regard to transportation, facilities for employees—nearness to banks, restaurants, etc., or land economics? Does it solve an immediate need for Taipei City? Of course not!

It is useless to ask all this, yet these things have not been considered or studied. There was no study in this proposal; there was no thinking in this proposal; there was no design in this proposal; it was simply a wild scheme quickly though up to impress government officials and the city representatives by a frenzied planner. It is only a 'big idea'—not even a good idea—and is not necessitated by nor the result of a direct need of Taipei. This is the approach that has become customary in planning in Taiwan. It is damnable, ignorant and downright stupid!

It is unnecessary to discuss every aspect of the city, for most of them have never been studied or attempted to be solved by Planners. The lack of intelligent planning has allowed these to loom as a great danger to all in the city:

Traffic — a major problem!
Housing — a major problem!
Air pollution — a major problem!
Water pollution — a major problem!
Water supply — a major problem!
Schools — A major problem!
Unemployment — a major problem!
Flood protection — a major problem!
Human wastes disposal — a major problem!
Garbage and waste disposal — a major problem!
Fire protection — a major problem!
Public utilities — a major problem!
Public safety — a major problem!
Public health — a major problem!
Public transportation — a major problem!
Public communication — a major problem!
Public recreation — a major problem!
Noise control — a major problem!
Old age Security — a major problem!
Medical facilities — a major problem!
Typhoon and earthquake protection — a major problem!
Maintenance and repair of streets and utilities — a major problem!
Zoning — the Planners seem preoccupied with this one. Instead of its becoming a useful tool to control logical growth, it has become a rigid arbitrary restriction which only limits design.

The Planners are overwhelmed with zoning and master plans. They feel that if only they possess these, all problems will be solved once and for all. Not only do they not know how to cope with the design and preparation of these, they do not know how to implement or develop them.

There was a master plan made up by a 'City Planner' in Taiwan for a proposed recreation area near a lake situated some ten miles outside a city of 200,000 people. At present the lake area is inhabited by a few farmhouses and one or two temples with a few monks. On this master plan was shown a large area colored red and labeled 'commercial'. The proposed area was more than two times larger than the present commercial area in the city of 200,000! When asked what was to go into that commercial area and how in heaven's name was it to be supported, the planner answered that there was also housing proposed on the master plan, and those people would need shops. When asked how much housing or who would even want to live out there, this planner wasn't sure. Besides, he added that in the American master plans he saw in some books they all had commercial areas! This wasn't a student, but a 'Professional Planner' hired by the county! His master plan had even been 'approved'!

In their failure to grasp, comprehend, or control in any way the causes of Taipei City's problems the Planners have allowed the city to become a sprawling, ungainly, infectious disease which can vie for the title of the 'Ugly City' or the 'World's Worst City'.

CLEAN-UP

The first thing Taipei City could do which would improve the appearance and health of the city is to have a good clean-up! Instead of hiring some old, incompetent 'expert' planner who will only do more harm to the city, use that money to buy soap! Wash the streets, pick up all the dirt, garbage and litter lying around the sreets. On a nearby corner, during the day there are usually ten or twelve fruit-sellers and food-vendors. When they leave at night the street is covered with fruit peels, melon rinds, potato skins, and various newspapers and book leaves used to wrap the food. No one cleans it and the next morning they are back and start all over again. In front of a nearby restaurant the street is kneedeep in waste paper left from the celebrating firecrackers! No one sweeps them up. Occasionally I see a tramp walking the streets with a big basket over his shoulder picking up odds and ends that he can use, eat or sell, but no one washes or cleans the streets regularly.

Campaign to have every owner clean his backyard and the sidewalk area in front of his house! Campaign to have people use less charcoal! Campaign to have the railroad stop burning coal and be moved out of the center of the city! Campaign to make people conscious of being clean; to have them stop spitting in buses and public places everywhere; to have parents stop their children urinating all over the place!

During the Chinese New Year near the No. 4 Chung Hwa Shopping Building, not twenty feet from the public toilets, an old woman was with a little boy. This little boy was showering a circular area around them on the crowded sidewalk! Busy shoppers had to go out in the street to avoid being peed on! This is not a judgement based on American values or Chinese values, it's just common sense. The shoppers who were Chinese did not like it. There are many Chinese families who would never allow their children to do such things. But there are far too many people in Taipei who don't know any better or else just don't care. It's the duty of the government and schools to teach them and enforce it. This happens on public buses, in the trains and in the movie houses—right in aisles! Once I was riding on the 'Golden Horse' Express Bus to Taichung. I had bought three oranges and they were on the seat next to me. A mother allowed her little boy to relieve himself in the aisle one seat in front of me. He left a big puddle. Just as he finished, the bus went around a curve and my oranges rolled off the seat and through his puddle. Needless to say, I didn't eat my oranges!

Westerns are impressed with the apparent 'cleanliness' of the custom in Taiwan of handing out small, wet, perfume-soaked hand towels in most restaurants and public places. Most Chinese however, know that it is essential to keep them away from your eyes to prevent any spread of dread eye diseases. Some Chinese won't dare to even touch them, even in the best restaurants. The first week I was in Taiwan I took the first-class tourist train to Taichung. I, like most others, was impressed when the hostess passed out these yellow towels. But then the Chinese passenger sitting next to me held the towel before his face in both hands and proceeded to spit up a great glob of something from the depths of his throat right into the towel. He then folded it in half and blew his nose in it. And then used the corners to wipe out his ears and nostrils. I've never used one since!

THE CHINESE CITY

One of the greatest paintings one may see in the museum in Taiwan is called the City of Cathay. The artists who collaborated on this masterpiece must have known their cities well — down to the smallest detail. For through the showing of all this detail of all that goes on in a city they were able to capture and convey the life and spirit of the truly Chinese City. And while this painting can fill us with pure delight, upon a moment's reflection one realizes this is something remote; something of the past; something we may never experience again. This painting may not present all the answers to our modern cities, but it is worth study by Planners and Architects as well.

The solution for any city is through the understanding of that particular city and the understanding of the people of that particular city. There are many things in the Chinese City which differ from the Western cities; many of these are purely Chinese. It is essential for the Chinese Planner and Architect to recognize and understand these. For example:

— Many of the sidewalks are covered and arcaded— not so in the West.

— The corners of buildings and sidewalks are sliced off at an angle; most are beveled, some rounded-off. In the US this is considered bad design, but in Taiwan no Architect would think of deviating from it.

— People eat and live on the sidewalks. It was recently estimated that Taipei has some 2,000 families living on the sidewalk. Hong Kong may have the Water People who live in sampans, but Taipei has the 'Sidewalk People'!

— In regard to the use of sidewalks there is a daily movement and use of space that is uniquely Chinese. During the day the sidewalk in front of a bank is relatively clear to allow business to enter and leave the bank. At the extreme ends of the building there is a vendor of magazines, a clothes-seller and a man who sells cigarettes and notions. The clothes-seller hangs a string across the face of the building tied at both ends to the bars on the windows. His used-clothing or merchandise smuggled in from Hong Kong is hung on clothes hangers hung on the string. By five o'clock in the afternoon the bank is closed; the clothes-seller begins to fold all his merchandise carefully into one big suitcase, closes it and walks off.

Soon after, the cigarette-seller simply folds his wooden case, holding all his merchandise, in half and it is closed. He folds his stool and carries them off with him. By six-thirty the newspaperman closes shop, and goes home. He simply folds the wooden cover that served to hold the newspapers, down over the base and leaves this locked wooden box on the sidewalk till the next morning. Meanwhile a portable 'restaurant' has begun to move in, sets up tables and chairs, starts a fire and starts to cook dinner. Another portable food-stand moves in. This one is a sidewalk cafeteria displaying about twenty different trays of beans, meats, fish and vegetables. Behind the counter an attendant starts to cook up some wet-rice 粥飯. A third stand sets up and begins to roll out dough and filling to make a table full of small ravioli-like dumplings called jawl-tze 餃子. They are cooked in boiling water. This stand also sells two varieties of noodles. A fourth stand sells raw fish, sushi and other Japanese dishes. By ten o'clock these are all in full swing and are joined finally by a man with a small, single frying pan cooking two-inched squares of smelly bean-curd 臭豆腐 for one dollar each. In the morning all of these are gone and the bank opens again for business; the newspaper-seller opens up his wooden box, and is joined by the cigarette-seller and clothesman. Thus the process starts over again.

— One of the best examples of cooperation and order among this multiple use of sidewalks is at a corner in Taipei. In the morning there is a 'restaurant' on this corner selling hot bean-curd milk and fried bread-cakes 燒餅 豆漿. When he closes up, a shoe-seller moves in. The counter of the restaurant is left there and is soon entirely covered over with shoes. Late in the evening the shoe-seller repacks all the shoes into cardboard boxes. These boxes containing the shoes are stored overnight in the customer floor area of an adjacent sporting goods shop that closes for the night and locks its doors. Thus the shoe-seller must close shortly before the sporting goods shop closes; the owner must not be kept waiting. After the shoe-seller is packed the restaurant moves in again for the evening business of selling noodles. In the small hours of the morning they close up and these workers sleep on the restaurant counter; using blankets and mosquito nets. They are up again early in the morning to start the fires and cook the bean-curd milk. Now in the morning they must close in time so that

the shoe-seller can remove his cardboard boxes so that the sporting goods shop can open for business on time! And on it goes!

— The area required for a shop or business is very small. Taiwan has many small businesses; it is an important part of their basic economy. Not long ago a new row of shops was built. The designer used the usual five meter width spacing of columns and used this for the full shop width. At first there were ten or twelve shops each using the entire five meters. Within six months all but one of these had reduced his width to half and rented out the other half to another business, so that there are now some twenty-four or five businesses occupying the original area. Something like an amoeba reproducing.

— The arrangement of merchandise in the shops. One literally walks into the merchandise for it is everywhere around you and above you. The ceiling as well as all available space is utilized. The shop is entirely full of merchandise; it flows out onto the sidewalk.

— The number of clerks in the shops—usually a large number by Western standards—half of whom are usually asleep! And the other half are probably eating!

— The number of temporary and portable food and goods merchants. As soon as a crowd of three or more people gather, you can be sure there will appear out of nowhere a portable stand selling some food, fruit or octopus. These men usually stop in front of the movie houses just prior to the start of the feature, while crowds are waiting to get in. After the movie starts they move on, but return in time for the next feature. I once saw a funeral in Ilan. The nuns arrived and started to chant. A crowd of curious people gathered to watch and listen. Soon, about half a dozen vendors had gathered selling noodles, eggs in soy sauce, sausages, fruit, Chinese kool-ade and ice cream!

— The portable vendors who visit residential areas. It is possible to buy a whole host of supplies without leaving the house: popcorn, potatoes, bean-curd, pots, pans, baskets, brooms, spices and sweets. Some of the older ones have beautifully carved wooden wagons with a colorful array of foods.

— The proportion of shops is very different. There may be ten or twelve of the same kind of shop within a relatively small area. Such competition could not exist in the US.

— The fact that each little shop has its own speciality. It is difficult to find more than one item in each shop. Cloth, for example, may be purchased at one shop but you must go to another shop to buy buttons.

— The number of restaurants in proportion to the other shops is far greater. Taipei alone has over 2,000.

— The number and placement of signs in front of shops.

— The food markets. These central markets of Taiwan are one of the great experiences here. Here is truly 'life' in the Chinese City.

— Use of the pedicab for transportation, and the large number of bicycles.

— The small proportion of privately owned cars and the large proportion of public transportation, and the relatively small need of parking space.

— The use of firecrackers to celebrate festive occasions, holidays, weddings, etc.

These are only a few. An entire book could be written on the Chinese City and what makes it Chinese. Given time and money I should like to work on such a project.

Even with this short list there are enough major differences to design conditions far different from the US. On top of it, in the US there is an exodus out of the city, especially for living. In Taiwan there is an exodus INTO the city. Farm girls and mountain girls are leaving their homes and going into the cities to find work and excitement.....and husbands! The growth and change problems of the US cities are far different from those of Taiwan. In short, there is too much difference for Taiwan to simply follow the US cities, and there is enough difference to make the Chinese City have its own character and its own planning solutions. But the Chinese Planners fail to realize this.

Several years ago an earthquake destroyed a part of the central district of a South Taiwan city. Experts from Taipei paid the city a visit to investigate the damage and to find a solution for the rebuilding of the city. They came up with a solution they had seen in an American magazine for an American city! When questioned why, they answered they just wanted to try it! Wow! What if you went to a doctor and he cut your stomach open? And when you asked him why he did it, he replied that he just wanted to try it!

The consequences are not so immediate, but the principle is the same. Over a period of years the people of that city will suffer but it isn't as apparent now.

The Chinese Planners have had other problems because of their reliance on books. The older concepts of Chinese cities cannot be followed for they had nothing to do with cars, railroads or all the other problems plaguing the modern city. Most planning books today are on the cities of the US and the West. There is little if anything available on Asian cities except perhaps Tokyo. And Tokyo is as different from Taipei as is New York. There has been publication lately of wild schemes for Tokyo that have nothing to do with the Asian City.

There is a small percentage of Chinese in Taipei who are more Western-oriented and feel the only solution to Taipei is for it to become totally Westernized. Already these few are feeling all the problems of the West—the servant problem, finding a decent apartment, and the car! There are some further problems in the city caused by foreign investors who come to Taiwan to make money and can only think in terms of the Western cities.

The problem of enforcing and completely carrying out projects in Taiwan is a big one. It appears that in the US over the past score of years there has been in City Planning a constant growth of more and more legislation and legal means to enable the execution and enforcement of planning concepts. Many planning procedures which have almost become standard practice in the US are based on their system of being able to enforce it. Taiwan copies these same procedures blindly without the means or even the forethought of enforcement. Rules and laws are made in Taiwan and then everyone goes on about his business and does whatever his 'free-flow' self wants to do.

There is a basic paradox in the Chinese way. Usually the Chinese citizen can do just about anything he pleases. This is somehow understood by all the people; somewhat like unwritten laws. A man can move onto land that is vacant, which he doesn't own, and build his house. It will take an army to move him off! In the average daily life these things go on unmolested. However when the city or government wants to do something for the public good they are faced with a difficult problem of resistance.

The police in China play an entirely different role than in the West. There are no problems as long as life is allowed to go on undisturbed. The problem arises when someone wants to change or improve things. If a man and his family move onto the sidewalk and set up a restaurant and live there, everything goes smoothly until the city asks them to move. If a man's house is uncared for and falling apart, no one can go in and tell him to repair it—he won't do it! Likewise tall buildings for public use have insufficient firestairs. A fire occurs and thirty people are killed; nothing is done; more tall buildings continue to be built without fire escapes. And life—and death—goes on! Perhaps the value of thirty lives is not much to the Chinese; at least not enough to enforce safety legislation. It's part of the philosophy of going on as each man chooses. The government is aware of this unwritten understanding and is hesitant to force anyone to do something. Secondly the person in question will put up a fight and strongly resist. The compromise then is a sort of 'live and let live'.

So on one hand it is extremely difficult, because of the Chinese way, for the city to carry out and enforce planning schemes. On the other hand there is an age-old fear in the people of the government, especially of the emperor. The live and let live policy applies to everything EXCEPT the attitude to the national executive government. This is the paradox!

In some instances if a high ranking official or boss of an office says something off the top of his head, his subordinates cannot rest until it is carried out.

The higher the position, the more promptly these are carried out. Public officials in the US would act only after being advised upon matters that have been studied out; or else be subjected to criticism from every newspaper and stand the chance of not being further elected. Even the President of the United States is not free of such potential criticism. In Taiwan of course, it is a very different situation. In Taiwan, hopefully this has shown some signs of improvement over the past three years.

It is difficult to understand that on one hand whims and personal favor may be in some cases carried out and realized without question or hesitation, yet others planned for the public good may have difficulty in being implemented.

C. P. IN SCHOOLS

The city planning course taught in at least two schools is thirty to forty years behind current planning theory. At another school a Master Degree is offered in planning. The 'professors' are men from the public works who themselves know nothing of planning theory. They have had no formal training in City Planning, and are unaware of the theory behind current practice. They simply pass on their bad habits and bureaucratic procedures to two or three students. Classes are held on Sunday because they are too busy during the rest of the week. The degree, when given, will not be, as the foreigners say, worth the paper it's printed on!

There has been a lot of noise made about the combined thesis--the redesign of downtown Taipei—done by all the senior students in one of the Architecture schools. The 'solution' is simply another version of the now-proven inadequate dream of the 'garden city' proposed by Western Architects one after the other for the past forty years. White rectangular blocks, representing buildings, are freely scattered among a field of green trees and 'gardens' to create the once-and-for-all-solve-all-problems-and-we-will-all-live-happily-ever-after-solution for the design of a city. Everyone is supposed to simply glance superficially over it and remark, "Oh, isn't it wonderful?" Upon any study or analysis it begins to fall apart. These schemes, including this one, are based on the thesis that everyone will be fooled and impressed by the razzle-dazzle showiness of a large model. They are never the result of intelligent thinking, study or design. They are dreams. In reality they solve nothing.

In the first place existing conditions and needs were not studied or considered. So then how could anything be solved? The city, and particularly the Chinese city, needs some tight spaces as well as grand avenues. To scatter buildings with such great distance between them creates many problems of movement. The distances are too great for people to walk; cars cannot be counted on; and simply to show a large number of trees does not overcome this. The introduction of such a mess of highways into the center of the city is only inviting problems and not solving any. Most of the buildings of central Taipei have been destroyed EXCEPT the railroad station and the Provincial Museum. The railroad station is the first building that should be moved from the center of the city; the museum is hardly worth saving.

By destroying the scale of the present street leading to the museum and replacing it by a grand avenue the building will lose all meaning of scale. No real changes were made to solve the traffic and movement problems which plague Taipei.

To change a little is all right, but everyone is too timid to change a great deal. The students are encouraged to dream, but only to a point. This produces only 'small thinkers'. To dream to a point is all right, but to get to the real roots of a problem is unheard of and not understood by students and professors alike. While they thought it all right to tear down half of Taipei City, no one considered relocating the entire city. Taipei is poorly located from a site planning view point, if not even from common sense. They did nothing to solve flood or climatic conditions. The students will answer that in school they need not consider such things. The problem is that no one ever does, even after they are out of school. Even the poor little North Gate, was not beyond their 'big thinking' to have it 'relocated'!

The 'Architecture' was not designed. Blocks were scattered around much like seeding a lawn, without any real consideration of their relation to each other, to the city, or to the land. The indication of blocks for buildings does not prove the students' ability to design Architecture. In fact it does nothing but fix in his mind preconceived ideas about building forms. Does any one student know what is going on in any one of those white building blocks? No considerations were given to the clients' needs, the design of enclosed spaces, relation of spaces, enclosures, or structure; the students in no way proved they know how to build. In every scheme of a 'futuristic' building since time immemorial, visionary designers have shown in their wild dreams 'round' or 'curved' buildings. Here we have no exception. Again the students have not the least idea of what is going on inside the building, but have shown a huge, breast-like building dominating their entire scheme. This obviously shows their ability to 'dream' and serves to awe their professors.

The 'Landscape' was in no way designed. There was no consideration of sun, climate, orientation, site, land, open space or building relationship. 'Trees' where simply scattered about, not in designed locations, but everywhere not otherwise occupied by a building block; and the students, and professors alike, were content that they had thought of 'landscaping'!

The 'City Planning' was in no way planned; it was in no way designed! Communication, movement, traffic, environment, as well as social, economic or human needs, and the thousands of other problems of real cities were neither considered nor solved. In this scheme there is no 'space'—no 'city'—no 'Chinese City'!

The students are not totally to blame. In fact, the fact that they were all able to work together, build such a model and prepare good drawings, in spite of the lack of design, is good. The professors are to blame for allowing them to dream and for not giving the students better guidance. Perhaps some professors saw this as a personally advantageous maneuver to impress some city officials in order to secure future commissions for themselves.

To have students work on such a problem in school is not objectionable; to allow them to dream up such schemes without real study, consideration, thinking or design to solve real problems is objectionable.

LANDSCAPE ARCHITECTURE

There are at present no Chinese Landscape Architects in Taiwan. That there is a need of one is not the only problem. Most all Architects and Planners in Taiwan do not understand the scope of Landscape Architecture or what a Landscape Architect can do for them. In fact the Architects of Taiwan have no more understanding of Landscape than any lay person. To most everyone Landscape means plants and gardens—and old Chinese rock gardens at that!

This is not the place to teach everyone a course in Landscape. That is the subject of my lectures and can cover another book, but it is enough to point out the lack of understanding on the part of the Architects on Taiwan. It is their responsibility to find out more.

The Landscape Architect is primarily concerned with open spaces; the defining of open spaces by using buildings or other means; the finishing of the surfaces and the designing and placing elements within those spaces. The Landscape Architect knows also about land as is implied in his name. He knows the Natural Environment as well as the Man-made Environment. He should know, if anyone, the best use of the land, the best place to build a building or locate a road, and so on — without the aid of fung-shui!

The design of locations of builidings and roads in space on the land is generally termed 'site planning' and is a very definite part of Landscape Architecture. Planting is only one small part. A man concerned only with ornamental plants is called a Horticulturist; he may know the technical aspects of plants, but knows nothing of design, space or land. A man who can identify and name plants is called a Taxonomist. And a man who knows 'all about' old Chinese rock gardens is probably closer to being a Historian than to a Landscape Architect!

'Landscape' in Taiwan has so far resulted in a few painted stones, an all-too low stone bench, a railing and one or two plants, at several scenic spots along a highway. The little 'landscape design' that has been done here is only two-dimensional. Someone draws a plan in the office, of walks and pools, usually all-too symmetrical and formal. In execution they look only like patterns on the ground. There is no spacial quality about them. The present concepts and practice in Taiwan thought to be Landscape could more correctly be termed 'home-gardening'. There is a vast difference. Putting birds and fish shooting water out of their mouths in the center of a circular pool with a few rocks and a small plant or two that doesn't stand a chance of growing, all fall into this category. The placing of some plastic ducks on some rocks in the courtyard of the Ambassador Hotel is more like child's play rather than any sort of design or gardening; and of rather low-taste at that. In fact a child's intuitive aesthetic judgement may be far better than many of the adults' silly attempts to improve things here.

In an article in the Chinese magazine, 'Architecture' 建築 of June, 1964, I expressed my views of the open spaces in Taipei. It should be understood from that article my general opinion of Landscape in Taiwan — it hasn't changed! That article fails to mention anything of the open space in front of the City Hall 中山堂. My friends did not take me there and at that time I was unfamiliar with it. But in looking at a map or model of Taipei, it stands out as a large space. In actuality it is not a space at all, but it is the leftover area of five intersecting streeets, where one must walk amid bus, taxi and auto traffic. It is really a backyard. In fact, the buildings on six sides of it all face other streets and back on this area. From the front of the City Hall it is possible to see mostly the unsightly rear-ends

of other buildings. Even the side of the Taipei Police Station which faces it, is used as a parking garage. From the same position it is also possible to see fourteen or so wooden structures. These are rears of other buildings, small roof-top additions or old Japanese houses that have remained while the surrounding area built up around them. Most of them are dilapidated and firetraps. A great many army buses are parked on one side and in the opposite corner is stuffed away the almost forgotten memorial to the National Father.

This rather handsome statue is not given the definition of space it deserves, but rather it has been stuck somewhere in the corner of something else. This statue's base and wall with steps and paving is a large attraction for children as a play area. Children can be seen sliding down the curved stone base, climbing over the walls and benches and skipping and playing tag over the entire paved area. While the memorial may not receive the formal respect it deserves daily, perhaps the National Father would be pleased to know the area is being used and is giving some happiness to a few Chinese children. Observing the children there may point out the need of playgrounds in the city outside of school yards as well as the type of activities the children of Taipei really like to play.

The New Park in Taipei 新公園 is worthy of a few comments. The fact that it is there in the center of the city is its greatest asset. Some trees are large enough to form a few good spaces. It is, however, overshadowed by the Pseudo-Renaissance dome and imitation Greek columns of the museum. The wasting of public funds on the new old-Chinese buildings is unfortunate to say the least. It appears as if food-vendors are not permitted inside. This is a blessing, but the turnstile gates are too small and highly inconvenient. No vendors in the park however has only caused an unpleasant crowding of them outside the gates. Although the park affords a pleasant walk, it is marred by the number of pimps, bums and homosexuals who hang about. And if there is any Chinese naive enough to believe that there are no beggars in Taiwan, let him take a walk through this park at any time, especially on holidays. The provision of tennis courts is good, and the addition of bleachers for spectators should be considered. This could also provide additional seating and loafing space for the 'unemployed'. This park even has piped music! — but the buildings — deplorable!

Except for these, the park does offer some relief to central Taipei. The playground across the street is, however, very bad. There is no space; the details and colors, bad; the scale of the piles of rocks is that of a small garden and completely out of place in the city's center.

Taichung City Park 臺中公園 is one of the best in Taiwan. It embodies all that 'park' implies. The spaces are most successful because of the large old trees. Without them the Park would lose all character. As a park it provides activity and passivity for all age groups. Most of the man-made details and colors are not too good. Taichung has a few simple, designed elements. These simply designed things are best. The things that have been attempted to be 'designy' are not good at all. That in a sentence is what is wrong with much of the design in Taiwan. The designers try too hard to make things fancy; for that is what they believe design to be. They don't understand that simple things can be beautiful.

City Planning has come a long way in the West, but Taipei is making all the mistakes and blunders, if not even worse and of larger magnitude, that all the cities and Planners of the Western world are trying desperately to avoid.

There are 'Planners' in Taipei who have no formal training in City Planning. A great many of them sit in their offices scanning magazines and hoping to find books that will give them new 'ideas' that they can copy and claim as their own; ideas that have nothing to do with Taipei or Taiwan. Instead of sitting in their offices they should be walking the streets and standing in front of the railroad station for a half an hour watching how the real people of Taipei live, move, think and act. A half an hour on Chung Chen Road is worth all the magazines in print; if only they knew how to observe!

There is not one qualified City Planner in Taiwan. The ones who set themselves up as such are only playing a game and going through the motions. None of them understands the most basic principles of Planning or Design. They do not understand the method or procedure necessary to study the city. They lack intelligence and knowledge. They lack the talent to design. They look only for the 'big idea' that lies beyond the scope of the problem at hand. They have failed in all aspects. They have failed to plan Taipei as a City.

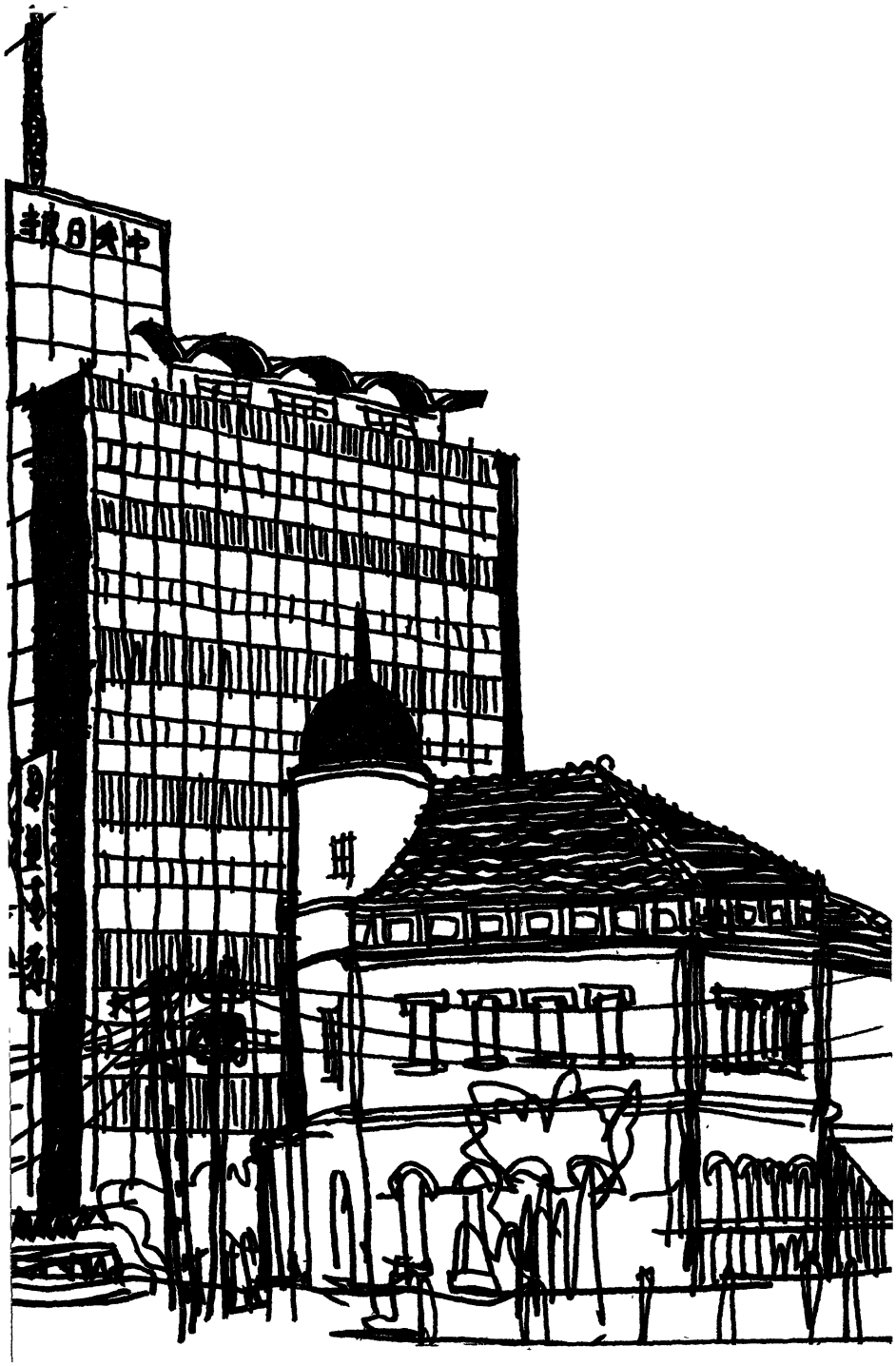
When the foreigner went out.....

in the morning it was cool and he wore a heavy shirt and a coat. By noon it had turned very hot; he had to remove his coat and wished to remove his shirt. In the late afternoon it suddenly poured rain and he became soaked. Later in the night it turned cool again.

In the evening he went out to a movie and wore a light shirt. On the crowded city bus his newly polished shoes were carelessly stepped on by everyone and his clean, pressed shirt was wrinkled by the pressing crowd. So many school children were on the bus he had to stand the whole way. A soldier on a motorcycle with his girlfriend pulled in front of the bus; it stopped abruptly, throwing him to the floor. Arriving one hour early to buy a ticket for the movies he had to wait and finally was pushed and shoved by the frantic crowd rushing to get into their reserved seats! Yet many people came in late and distrubed everyone. The foreigner left the movie with the pushing crowd. Outside he was followed by a feminine-looking boy. At the corner another man called to him and asked him if he wanted to buy some 'dirty pictures' or see a 'good movie'. To cross the main street he had to wait for the passing railroad trains. The warning-gate was down but many people went under it attempting to beat the train. He ran by the record shops for they were playing the phonograph records so loudly that it gave him a headache. Along a main road a man tried to sell him a childish plastic turtle and all the shoeshine men called out 'hey joe' to him.

He decided to walk to have a few peaceful minutes with himself. In three blocks' distance he was approached by sixty taxicabs all blowing their horns at him and slowing down and driving along side him. Thirty-seven pedicabs stopped him by pulling directly in front of him; thirty of them asked him if he wanted to catch a 'nice girl'.

As he lie in bed he couldn't sleep. The air was hot and close and he began to cough. While there was a mosquito net, somehow enough insects came through to disturb him. Now something he had eaten during the day was paying its respects and he had to get up and go to the WC every ten minutes. When he finally fell asleep it was early morning and once again all the buses and taxis were out - all blowing their horns incessantly. He decided it was no use and got up to go out. He put on his heavy shirt and, sneezing, reached for his coat.


中央日報

The building is physical —
Its body is made of material
It can be built
But its soul—its spiritual essence—is instilled by the care of Craftsman—Designer—Architect
by their hand
the farmer's hut becomes more than just mud and bamboo—
the brick wall more than burnt clay—
the sweep of an ancient Chinese roof—more than a protective shelter
and the Chinese courtyard—more than simply a void

Today
in Taiwan
richness of local materials used in building for centuries—
no longer exists
the consideration and dealing with local climate in building—
no longer exists
the clear intention to build light and temporary or heavy and permanent—
no longer exists
the oneness of man, his buildings and his environment
no longer exists
and the soul and spirit of Chinese Architecture
no longer exists

II—3 THE BUILDINGS

MATERIALS

Taiwan is rich in forests, cobbles and clay. Bamboo, natural stone, mud-brick, mud plaster, brick and tile have been the traditional building materials of Taiwan, in addition to the straw of rice, wheat, sugar cane and other plants used for thatch. Taiwan has deposits of natural cement; produces aluminum, a little steel, glass, and small amounts of the related elements and hardware generally associated with Western building. There are crude facilities for cut stone, lumber and metals. It is doubtful if concrete construction is more than forty years old, while steel frames, plate glass, curtain walls, and other industrial products are recent introductions.

Taiwan is abundant in woods in both number and variety. Little wood, however, has been utilized in building, with the exception of bamboo. Japan imported huge logs from Taiwan to be used for structural columns in their temples, but use of large wooden structural members within Taiwan itself are rare.

Bamboo has a wide usage in Taiwan; not exclusively as a building material. An entire building of bamboo is usually thought of as only a temporary building. Out-buildings, sheds, storage units, contractors' shacks, etc. are thus constructed. People living in an entirely bamboo building hope to soon improve their lot. However, bamboo is used extensively as structural roof trusses, purlins and beams for farmhouses. In mud buildings it is used as a structural frame; and is often used for door and window lintels. In modern construction it is often used as scaffolding. Straight poles have a variety of miscellaneous uses and are exported. Bamboo is also used for fences, screens, mats, furniture, chopsticks, forks, flower pots; even baby carriages.

In the mountain areas, the logs of tree ferns are more often used for beams and columns. The leaf scars give them an interesting texture. In the farmhouses, wood logs are sometimes used as roof supports; rarely for columns. It appears to be of climatic consideration: rotting and insects. Some smaller wood frames are used for the primitive huts in camphor distilling.

Except for the use of wood for small miscellaneous members and trim, its use for an entire wall or building must have been introduced by the Japanese. This generally takes the form of exposed vertical studs holding a layer of thin wood siding. The details and methods of this plank construction have not been continued in recent years.

In remote areas of the island there are some long-houses using a much heavier plank construction. It is doubtful if this type of construction is either old or indigenous.

Even today there is not a lumber yard as such. One must still go directly to a sawmill. Standard sizes are not kept on stock, but anything one chooses may be custom cut. Often the mill is cluttered with huge tree trunks and thin wood slices lying in the sun to dry. Custom demands are only limited by the size of tree trunks on hand and the mills' equipment.

Cobbles can be found everywhere in Taiwan. Rains wash them down from the mountains. Dry river beds are completely flooded with them. One need only dig down a few feet into the soil to find them. They are natural, rounded stone varying from roughly 4 to 18 inches, varying in many shades of brown. These are generally used everywhere for wall footings, either dry or with mortar. In addition, they are widely used for floor foundations, bases, walls, rip-rap, slope protection, ditch linings, river dikes, road bases, etc. Smaller ones are sometimes placed on the top of the roof tiles to keep them from blowing away during heavy winds. Larger ones may be used as weights and even benches. Cobbles and boulders of a different color and texture may be found along the coasts. These likewise have been used for foundations and walls. Most of the uses of natural cobbles as a building material is restricted to farm areas and older construction. In the mountains and along some areas of the coast, stone is cut by hand and roughly squared. These cut stones are used for foundations as well as entire wall construction. Often they are laid diagonally as well as horizontally. In these areas as well as on the farms, cut stone of a higher quality is sometimes used for lintels, window frames, and special pieces and trim; also for tomb stones and prayer tablets.

Many of the older Japanese government buildings have made good use of Taiwan cut stone. Only recently have new buildings been using cut stone to advantage. The mountain regions of the island abound in good stone. Granite, marble and serpentine are available. Recently investors have gone in hunt of jade. But the poor access into these areas makes the cost prohibitive. There are stone shops scattered around, but most of them still have crude methods and equipment. Much work is still done by hand. Even the cut stone produced by these shops is relatively high priced.

The use of stone chips in terrazzo with a cement binder is extensive. It is the standard material for all floors and wainscoting. It is much used for facing panels, and high-class city sidewalks. Cut stone can never compete with this terrazzo in initial cost.

Recently an American geologist paid Taiwan a visit to investigate the marble resources for the possibility of importing it on the West coast of the US. He had to go climbing into the remote mountain areas to find deposits. He reported that there are substantial amounts but not readily accessible. He also felt that the finishing methods presently used in Taiwan are extremely bad and ruin the material. With proper finishing he believed the stone could be sold in the US. I disagreed with him in regard to color. The white marble of Taiwan, and white would probably have the largest demand in the US, is too cloudy and gray; almost too dirty in feeling for the American market. He also noted that he couldn't understand why the Chinese used terrazzo instead of marble. The marble will last for eighty years, but the cement in the terrazzo will begin to eat out in about fifteen years he estimated. I told him perhaps the initial cost was the deciding factor. He felt this is not really economical or wise thinking. I agreed, but added that besides, the government feels they will be safely back on the mainland in fifteen years and they really don't care what happens to the terrazzo in Taiwan then.

Many of the older train stations have very good granite pavings and thick counters at the baggage rooms. The movement of baggage across them over the years has left a beautiful finish. Recently a few office buildings in Taipei have used marble lobbies which are quite handsome. The Enterprise Building in Taipei with its green marble is one of the best. A gray granite paving has been used well in front of the First National City Bank.

The clay soil of the western plain of Taiwan is suited for the growing of rice. The ground also gives the farmer a constant supply of building material in the form of mud for plaster and sun-dried brick. In addition, the rice plant gives hulls and straw. These are sometimes used as a binder in the mud-brick and as a base for the plaster. Straw of rice as well as of other plants serves as thatch for wind screens and walls, and is extensively used as a roof covering. It is common to cover such thatch walls with a thick coating of mud plaster.

Sometimes the bundles of thatch are hung in horizontal overlapping rows with the bottom of each row neatly clipped in a straight line. But this feels 'Japanese' and is not widespread. Mud plaster may also be used over a fibrous or bamboo matting supported by a bamboo frame or is used to cover mud-brick or even fired brick. Sometimes the mud plaster is used only on one wall: that receiving the greatest exposure. This mud will vary in color from orange-red to deep chocolate brown! There is a wide range of texture. The only use of mud as a purely structural material outside of mud-brick to my knowledge is in the domed beehive charcoal ovens. Branches of Acacia are cooked into charcoal which is used as fuel. These round ovens are built into a hillside with one door facing outward. They are topped with a pure mud dome. An alternate method of building such domes is the use of mud-brick in corbel fashion. These ovens are a wonderful example of 'form following function'. In their simplicity and straightforwardness they are beautiful.

A new supply of thatch is forthcoming after each rice harvest. Much rebuilding and repair activity goes on at this time. During this same period, between harvest and planting when the fields are fallow, the farmer can secure mud from the fields for the making of mud-brick. These are made locally by each farmer. The mud is mixed and laid out in a roughly uniform slab about four inches thick right on the ground. Then it is sliced into blocks as one would slice so many brownies out from a flat tray. These are left to dry on the ground and once they are somewhat firm, are stacked one above the other in alternating rows and left to dry-out further. In the building of walls they are simply laid up in a normal running bond coursing. This material for solid wall construction has widespread use. This material as opposed to the mud plaster seems to achieve a rather uniform color of light yellow-brown. Often it forms the structural core of the wall which is then covered with plaster.

Sugar cane also provides waste leaves to be used as a thatching. In addition, the sugar company of Taiwan, nationalized, produces a bagasse board, as a by-product, from the stem of the cane after the sugar has been extracted. This results in a fibrous composition board, hard or soft finish, that can be used for wall coverings, ceilings and even floor covering. For some reasons this local material is not as widely used as would be expected.

Kilns and brick yards can be seen in every part of Taiwan. The clay is easily obtainable. This allows for fired brick, clay tile, floor tile, clay pipe and a host of miscellaneous ceramic items and trim. Red brick is used extensively. Any farmer, once he can afford it, wants a brick farmhouse. Taiwan makes, however, probably the worst brick in the world. The quality ranges from very bad to extremely bad. Taiwan is one of the few places in the world where a new building looks like an old one the moment construction is finished. The kilns themselves, however, are another example of functional purity expressed in form.

Unglazed clay tiles in older times were used to cover walls, but this practice is no longer continued. Many examples still exist however, showing the ingenuity in the form, design and patterns of such construction. Tile flooring and exterior paving are no longer used as extensively as in the past. The most widespread use of tile is in roofing. Not only farmhouses but many urban buildings are roofed with tile. Even flat roofs of tall buildings generally receive a top layer of flat tiles. Roof tiles may be either glazed or unglazed. Glazed roof tile is usually limited to use on temples, pseudo-Chinese roofs or other illusionary 'stage-sets'.

Some handsome screens of glazed ceramic tile are made. Because of the vast number of small, private brick factories it is easy and economical to have custom designed ceramic pieces made. This is one area of design in Taiwan giving opportunity for the imaginative Architect. Several Architects are faintly aware of this and usually try to design new uses and patterns of this material. Their designs are often stolen or copied unscrupulously by lesser men.

Older brick and tile which still exist in many buildings seem to be of far better design and quality than anything made today. Even the size and proportion differ greatly. It was related to me that on the mainland of China there is an extensive use of gray brick. One explanation of this was that during the firing, water was allowed to enter the kiln and it was this added process which gave the color to the brick, and was not dependent on the natural color of the clay. There are some gray brick in Taiwan but these are limited to the larger, old farmhouses. Whether these brick were imported or made locally is unknown. This whole subject of brick in China could stand more thorough research. Most of these former materials mentioned are confined largely to the rural areas and are rare in the cities.

Plywood is fabricated in Taiwan from woods imported from the Philippines. The finished product is then exported. Some is used locally but not in the same manner as in the West. Most of the plywood used is extremely thin and used only for light, temporary or cheap work. The stud wall with a plywood cover is practically unknown. There have been no new or imaginative uses of this material, as would be expected.

Lime is produced in small home-owned factories. The square stone towers with their long stairs – the stone is carried up by hand and dumped into the top - provides a third industrial form that proves to be more interesting and beautiful than many buildings whose design has been labored over by some Architect.

Taiwan at present has six privately owned cement companies who have overproduced themselves. There is abundant aggregate and labor in Taiwan, and together with terrazzo, the concrete structural building frame has become standard. In smaller buildings, a method similar to that used in Florida is followed. The brick filler walls are built up first leaving a void for the column. The reinforcing steel, if any, is placed first. Then plywood or any other scraps are nailed to the brick on both sides of the void thus forming a most economical formwork. Likewise, the beam is poured on top of the brick wall.

Often the concrete is mixed by hand on the job. I once watched this process. Two men with shovels stood next to the empty formwork at the top of a scaffold. Another man ran up and down a ramp carrying two baskets of sand at a time in a halter over his shoulders. A fourth man ran up with a basket full of cement while the sand-carrier was returning. As the sand and cement were being carried and dumped on the mixing platform, the two mixers rested. Three or four trips were made. When the correct amount was ready, the two mixers worked with the shovels. A fifth man poured in the water. When the concrete was mixed they shoveled it into the form. While the mixing was in process the carriers rested. The waterman then rammed it with a long bamboo pole. While he was doing this the carriers came up the ramp again with more sand and cement for the next batch, and the process was repeated. One cycle took about four minutes. It was kept up at this speed until the entire form was filled. Then they all took a longer rest and eventually moved on to the next form.

In the mixing described above it is not always certain that the batch is well-mixed or consistent as speed is essential in this method. While this method is used extensively, it is by no means the only method. Modern methods are known as well, yet concrete work almost everywhere in Taiwan is of extremely poor quality. The formwork for slabs and beams between the walls is often supported by any kind of scrap that can be found. Many times tree trunks are used; the bark is not even removed; reused forms are rarely scraped clean.

In most work the concrete receives an exterior finish. It has been said this is because of the weather conditions affecting the surface. But the more practical reason is that of covering up the poor quality of concrete work. This finish often takes the form of a terrazzo-like stone chip surface. This widespread gray, dull finish contributes greatly to the insipid, depressing environment of Taipei City. It is interesting to note that many concrete buildings built by the Japanese in Taiwan have smooth, well-finished, exposed concrete surfaces and apparently have not suffered from the weather conditions, nor earthquakes, now well over thirty years!

Contractors everywhere want to make an extra buck at the expense of the building's quality, the client, or the public. This is extremely widespread in Taiwan. It is reported that one such common practice of the contractors is to leave about one foot of reinforcing steel projecting above the top of the column formwork. Once the concrete is poured, and when no one is looking, the laborers pull up the reinforcing out of the concrete and set it in place again for the next floor. At the completion of that floor it is raised up again, leaving no steel in the concrete columns! Thousands of other such tricks and short cuts are common practice.

Ceramic tile is often used for the exterior finish over concrete as well as for interior work. It gives these buildings a feeling of 'bathroom'. Some of these facing tiles are made in the shape of a brick but only 1/8" thick. These are also used to cover up real brick on exposed surfaces, which have been laid up quickly and crudely. Some of these are laid well enough to resemble real brick and one must look carefully to see the difference. The common bathroom tile finish is usually made up of 1" squares which are too small for the exterior of a large building. They appear out of scale. The colors are awful and combinations of colors and patterns are just as bad. A protective finish is necessary but the design has been very bad.

Concrete is also used to make roof tiles, pipe, benches imitating wood logs, garbage boxes and a host of other miscellaneous items. These concrete roof tile are used everywhere and appear to be replacing clay tile. The details and character are definitely Japanese.

Taiwan is presently negotiating for a steel mill. At least one factory now produces reinforcing bars, angles and other light miscellaneous sections. Structural steel can be imported from Japan, but the political conditions make this unfavorable and unprofitable. A domed gymnasium has been built using a steel open web joist system. Recently more and more light joists have been used in construction. Open courtyards in the temples are increasingly being covered with light joists and corrugated plastic or metal roof sheets. Corrugated metal is commonly used for factory siding. Used sheets of this are used to make building repairs or to build cheap shacks by squatters. Some has even made its way into the farm areas. I have seen a farmhouse still built in the traditonal 'U' form but made entirely of sheet metal.

One factory produces aluminum sections for windows and doors. To use these in a building in Taiwan means plush and high-classed work. But these sections are copies of the standard store fronts used all over the US. To a foreigner the use of these in Taiwan seems cheap and the sections are usually too heavy. The Architects here are too unfamiliar with their use to use them well. Taipei has a few metal curtain walls on concrete frames; but most panels are concrete, faced with small tiles. Taipei has somewhere around fifty tall buildings in all.

Glass is produced at several factories. Plastics in the building industry are few; some PVC waterstops are made. Flashing and insulation are almost unknown in buildings. Many building papers are produced here, but rarely used in actual construction. Tar is the only material available for waterproofing. Sometimes one wall of a farmhouse can be seen to have a coat of tar. Some materials are made specifically for interiors, such as 'Chinese' ceilings, lamps, and other garish decorative furnishings. Doors are usually of wood, many times sliding. Windows are commonly of the sliding type with four or five small panes of glass. Tatamis are still made for flooring and sleeping. This is a Japanese custom but has lingered on.

Special materials and equipment, such as elevators, escalators and mechanical equipment, must be imported from the US or Japan. Factory equipment is also imported from Europe.

WORKMANSHIP

Some buildings have literally gone up overnight. Most things that are made in Taiwan are done quickly and crudely. This pertains in particular to buildings; and in smaller private work this is especially true.

During the construction it is not unusual to see a whole family out there working. Old women are laying brick; young kids are laying brick. The women with their babies on their backs are out there. The old grandfather, too old to work, comes out to watch. All the men of the family and friends all join in. The quicker and cheaper, the better. They all approach it with the attitude of pure necessity: it is only necessary to make a shelter and to finish it as soon as possible for as little money as possible. While these may be legitimate criteria, the work is done too roughly without any care or feeling of trying to do a 'good job'. Real finish on a building is almost unknown. On the farm this attitude is common and accepted by all. In fact, some to the farm buildings do not suffer from such practice. But this attitude is prevalent everywhere. Along all the highways of Taiwan, in the cities and villages there is a great deal of building and expansion going on; all of it cheap, crude and ugly! Most of these are two or three storey flat-roofed structures with a concrete frame, brick filler walls along the sides, windows in the front, and stair and WC in the rear. The brick side walls, the moment they are complete, look as if they had once been party walls that had now been ripped away leaving a rough, jagged, uneven surface. These all go up quickly and are always carelessly and badly built.

Larger, more important buildings, done under the supervision of a contractor, are usually done with no better care. Even when contractor work is carried out in accordance with the government specifications and inspections, especially in regard to structural criteria, little regard is given by anyone to care or craftsmanship. Even the contractors are not aware of this and do not demand it of their workmen. They are concerned only with time and money.

In some of the better, first-class work, such as in the big hotels and office buildings, the quality of workmanship is better and has shown improvement over the past few years, but it is still bad. The workmen are unaware of the quality of work in other parts of the world.

Over the past twenty years there have been a few large dams built in the mountain areas of Taiwan. These have been designed and supervised largely by American engineering firms. One such engineer claimed the contracting crew at the Shih-men Dam was the best concrete outfit on the island. They will be moved onto the next dam project, however, and will not be able to use their ability on private or public building construction. Large equipment needed for this concrete work and for large-scale excavation is all imported from the US. It likewise is moved on to the next power-project. However, in many large projects excavation is done entirely by hand. Hundreds of men working slowly but surely can move half a mountain. The Western Architect or builder cannot comprehend this. The high cost of labor coupled with widespread dependence on machinery unables them to think in such terms.

In normal work with a few exceptions, when the formwork is removed from the concrete, it is usually full of big chips and spalls, the corners are broken, and the surfaces rough and uneven. Either because of the unavailable resources or with the hope of future expansion it is not uncommon to see the exposed ends of reinforcing bars sticking out of the ends of buildings or projecting up from the roof. They may be left like this for years. Good construction practice would never allow this. They should be temporarily covered over with cheap concrete protection which could be knocked away when need be. Many of these bars are rusted severely and may be completely useless when the time comes to use them. Ends of brick walls are left for years with alternating projecting brick and half-brick voids, ending a running bond ready to receive a future addition; these voids should also be temporarily filled.

It has been estimated that metal finishing in Taiwan is about fifty years behind the times. It would be safe to estimate that this is also true for wood and stone finishing as well.

There is one National Testing Laboratory. Only US government work, US supervised work or in extremely rare cases of Chinese work are materials tested during construction. There are no uniform standards of quality of materials made in Taiwan and as can be expected qualities of materials and manufactured products vary greatly. Many would find it difficult to even meet minimum standards. Testing or standards of building materials or workmanship are never mentioned to students and even they are at a loss about the need of this.

Smaller buildings may go up in one or two days or in a few weeks depending on the available labor. They may even take years. Often these are built only on weekends or evenings or whenever the men of the family have time from their regular jobs. Building is still regulated by the farm seasons in some areas. A reasonable estimate is about two weeks for a small building and that is due to the concrete. Larger buildings under the supervision of contractors and regular building schedules can take up to a year or more. The Tunghai Chapel took exactly one year for actual construction work, even though the Architects spent a total of eight years from the time of conception to occupancy.

Smaller private work may also move along with the financial resources available. A building may be started and the concrete poured. The frame may be left standing bare for a year or two until money is available. Perhaps then the outside shell is completed except for a finish, and nothing on the interior is finished. Then after one more year the interior will be finished off and occupied. The exterior of the concrete may be left with a 'scratch' surface—often in wavy comb lines reminiscent of Crete or somewhere—until sometime in the far future when there is enough money to face it with bathroom tile.

This long process is common in temple building. I have watched a temple going up during my three years here. When I came it was just beginning. A signboard had been hung showing an 'artist's' drawing of the proposed temple. It will have five decreasing floors. At present they are up to the second floor with only the concrete frame. At this rate it may take ten years or longer to finish, so that when completed it will look like the 'artist's' drawing.

The length of time to build Roosevelt Road in Taipei has become legendary. And last year the widening of Chung Chen Road caused a stir of controversy over the unreasonable length of construction time. The new museum took roughly a year and a half including the tunneling. The Ambassador Hotel required two full years, but it is likely some of the delay was due to the fact that the Architect was Japanese.

It is of interest to note that the workmen in Taiwan have a number of special tools—knives, hammers, shovels, baskets, crocks—whose form and use are unknown in the West. Aside from special bamboo knives one of the most convenient tools is a man's toes.

A large number of young boys and children work along side their fathers or elders in the building trades. There is not a feeling or tradition of good craftsmanship in the workers or building contractors in Taiwan. It is only hoped that in fifty years' time when these young boys have had a great deal of experience that the quality of workmanship can begin to improve.

MAINTENANCE AND CLEAN-UP

Following the general pattern of the country, building maintenance is practically unheard of. Even the initial cleaning of the building at the completion of construction is rarely done. It is still possible to see on several recently opened buildings in downtown Taipei— one a hotel — tile facing that is still covered with mortar smears and other dirt from the construction period. No one, not even the Architect, contractor or owner has thought to clean it.

Some of the older buildings in Taipei have been 'remodeled'. In some instances the walls of buildings were just knocked down and the edges of the remaining portions exposed to public view were simply left. The rough edges were not cut neatly or trimmed, nor were they finished off or protected in any way. The mortar dust from the demolition was never even swept away. This is common on both farms and in the cities.

After a fire, the residue of buildings is never cleaned up. It is just left there to rot away, and perhaps fall on someone. Only in rare, special cases are owners of such ordered to clean-up; and even these are slow enough in complying.

Everywhere there are wooden houses and buildings of prewar vintage which have gone uncared for, for years, but were never meant for such maltreatment and neglect.

It is the practice in Taipei to erect light wooden memorial gates over the streets for all festive and political occasions. Wooden posts must go below grade to help support these. Huge holes are simply dug through the asphalt paving, if the road is even paved; and when the gate is taken down the hole is just left. It will be needed again next year, so why do anything? Meanwhile it is left uncovered and allows the paving around it to crack and be further eaten away. The hole fills up with water and garbage and poses a great danger, into which any pedestrians or unaccustomed foreigners may accidentally fall.

Closely related to this is the lack of the owners and Architects to feel any completeness about the entire building site. Often a new building will be occupied and open for business before the construction is even complete; building materials and piles of dirt are left and never cleaned up. New buildings in the city will leave the damaged sidewalk or drain before it unrepaired. There is no feeling of a finished completeness either of the building, the surrounding site, or the total environment. Many important building sites are never planted, the ground is not covered in any way, and often there is not even a finished paved main approach.

On the same site as the presidential palace, there are a group of small wooden sheds and other temporary shacks. While they may serve some immediate need, they are out of place, out of scale and out of character for the site of a monumental national headquarters.

CLIMATIC CONDITIONS

There are in Taiwan many special problems which must be taken into account in the design of buildings, but which are little regarded. Taiwan is not as tropical as most foreigners believe. The winters can be severe, but not below freezing. There are however sudden erratic changes of temperature, sometimes 35° or 40° F. in one day or overnight. There are many local winds. The summers are miserably hot. There are millions of insects. The island is subjected to earthquakes, heavy seasonal rains and typhoons, any of which may cause sudden drastic damage. The air is damp and humid. Metals rust easily and leather mildews. It is especially hard on books and film. Many libraries have been designed without any consideration of this. Their books soon become moldy and smelly; the backs warp; the pages yellow. No serious research or experimentation has been done on insulation of any type. The Architects simply dismiss the thought with a careless, 'Taiwan doesn't need it' attitude. Recently a shipment of valuable, rare Chinese books was returned from the US. It is hoped that at least these will be given proper protection.

The Chinese themselves do not care for a great deal of sun. They prefer dark cool spaces with few openings in their buildings. In older buildings there is a constant provision for cross-ventilation. And most of the older building sites have been carefully chosen with this in mind—

sometimes with the aid of a semi-sorcerer. Without cross-ventilation these spaces tend to become damp and smelly. It is not uncommon to see the women hanging out clothing and bedding in the sun to dry out regularly. Yet Architects today never consider ventilation; an interior WC with no window or fan is an everyday occurrence. Often these are not even in working order! Phew! In the cities, the sidewalks are arcaded over so that ground floor rooms or shops never receive sun. These spaces are dark and damp— almost cave-like, and smelly. The Americans abhor such space; the Chinese seem to love it.

BUILDING SAFETY

The worst fire in Taipei history occurred recently in the Shen Sheng Theater building. The building housed several restaurants, kitchens and a movie theater. A tragic element of this fire was that a party of guests in one of the restaurants learned of the fire only after the main stair had been burned down. They were trapped because there was no fire escape! Tragi-comic events also happened. The firemen arrived on the scene with an extension ladder which only reached but half the height of the building. But even so, when fully extended it broke and collapsed. Then on top of it all the fire hydrants had insufficient water pressure to do any good. It was later revealed that half of the fire hydrants in Taipei have insufficient pressure! The hydrant situation is typical of many things in Taiwan. The government boasts in its statistics that it has so many thousands of hydrants. But when the moment of truth comes, they prove to be useless. This is reminiscent of orange bathroom floors.

It is surprising that there are not more fires in Taipei. The use of live fires for cooking is common everywhere. There are a great number of wooden buildings and shacks, most of them in bad condition, as well as combustible garbage and refuse lying around everywhere. Even atop concrete office buildings, small wood structures are built on the flat roofs. Many people are careless with the use of matches and cigarettes. If a major fire really started in Taipei it could engulf the entire city costing thousands of lives and causing fantastic damage. Wake up Taipei !!! I've never seen any statistics on workmen injured or material damage during construction, but I have seen enough construction sites to know that no provisions whatsoever are made for workmen or public safety.

INFLUENCE

The Dutch, Portuguese, Spanish and English are said to have left their influences on Taiwan buildings. It may be very difficult to establish exactly what these differences are, and it is very doubtful if anything standing in Taiwan dates from the original periods of these foreign occupations. It is the custom in Taiwan to claim that a building is three hundred years old. But further investigation will reveal the building was originally 'founded' at that time and since has been rebuilt perhaps five or six times. Who knows how many innovations were introduced into each rebuilding? Records of such things were never kept. It has been said the Dutch left their influence in the brick size, but it is doubtful if the Dutch want their name metioned in any respect with the brick made in Taiwan today! Likewise the Portuguese have been given full credit for all the round arches in Taiwan. This all requires more proof.

The Chinese of course, brought in probably the strongest influences. With large numbers of Chinese coming in from the mainland over the past centuries they brought everything they knew with them and they desired to have things just like home; even to the extent of importing wood columns, carvings, etc. There may have developed over the years within Taiwan some local traits and variations. It is extremely difficult to state with certainty exactly what they are. This would require a great deal of study, even though there are people in Taiwan who say that such-and-such is a fact. Modern research methods could hardly accept these often conflicting, and oversimplified myths. By necessity it would require a study of the mainland buildings and re-evaluation of many of the concepts on Chinese Architecture. Many special studies would be required with the express purpose of comparison with Taiwan buiilidings as proof as to influence, similarities, differences, etc. The memories of the few gentlemen in Taiwan at present, who have been on the mainland, again are not sufficient proof. Many of these men were not everywhere in the mainland, especially Fukien and Canton, they were not really looking at the buildings with the intent purpose of study, and it cannot be overlooked that a man separated from his home for over twenty years against his will, may begin to see things with a little sentimentality and begin to 'remember' things as being, in his mind's eye, far greater and more important than they in fact actually are in reality.

Since it is presently impossible to pursue such studies, these problems, as well as others, will have to wait. The traditional form of the Chinese farmhouse with a central hall and wings on left and right enclosing a courtyard, in the form of an inverted 'U' was introduced, and has still remained to this day. This is a strong traditional force. While details and proportions change, the basic form remains the same. It is interesting to note that this form persists regardless of material or orientation.

The Japanese occupied Taiwan from shortly before 1900 to after the Second World War. They were responsible for a great deal of organization, planning and building. Many traditional Japanese building methods were introduced. In addition it appears that the Japanese during the first half of the 20th Century were feeling the influence of the West and much pseudo-Western detail can be seen in their buildings in Taiwan.

After the Second World War Taiwan was again returned to China and in 1949 the Chinese Nationalists retreated to the island. Because of prejudice and wartime hatred, little if any of the Japanese influence was allowed to continue, even though the Nationalists have taken over and made use of many of the Japanese-built buildings.

The coming of the Nationalists brought in many influences, as well as a great deal of conflict and confusion. Along with the Nationalists came older men, either as Architects or as government officials responsible for awarding building contracts. These men wanted things like back home and have been responsible for cluttering Taiwan with pseudo-Chinese tile roofs under the misnomer of 'tradition'. There are also younger Chinese who now feel that the only modern buildings must be copies of the American buildings; all young talent flees to the US.

The coming of the Nationalists also brought in American Army personnel as well as American aid in the form of money, advice, consultants, and overwhelming influence. The Americans also wanted things just like back home. And the American consultants' only idea of progress and help to China is to have China reproduce everything exactly as it in America, whether electricity or national parks. A part of this Western influence has been the missionaries who believe that the Chinese can be 'saved' if only every village constructs their own, the missionaries', romantic version of the 'Little Church in the Wildwood'.

ABORIGINES

The Aborigines, the first people on the island, were once believed to have possibly come from Malaysia. But now a few believe that both the peoples of Taiwan and of Malaysia both came from a common home on the mainland of China. This would account for the many similarities between these two peoples. While these people now occupy the mountain areas they were pushed there by waves of immigrants. They have some forms of interesting primitive buildings and round huts, both dug in the ground and raised on poles.

OLD BUILDINGS—THE TRADITION

One of the greatest aesthetic experiences in Taiwan today is to see an old farmhouse set among the bamboo and rice paddies. The color and pattern of the old brick walls is something rare. To see the brick, the curve of the roof, the wooden beams and the details of the ceilings; to see the open workyard in front covered with rice, with the family working or moving about; to see the ducks, the stacks of straw and other farm products being dried, prepared and stored; to see the stone wall, a thatch roof, a mud wall; to enter the central hall into the high dark cool space of the inside, all add up to make a truly great experience.

The old Taiwan farmhouses set so harmoniously into the green landscape rank among the most beautiful sights I've seen in the world. The most beautiful brick wall I have ever seen is in a small space in the Lin Family Villa at Wu Fung 霧峯. It is probable that most of these farmhouses, like most old buildings in Taiwan, are at most a little over 100 years old.

The older farmhouses by using mud, clay, stone, straw and other plant products become harmonious with the land because they are materials of the land. The detail is simple; the color and textures are the result of using those materials simply and are not preconceived or designed; not built for status or to impress or to reflect individuality or originality; but simply building of necessity to provide protected space by using simple materials at hand to build. The result: beauty. But as one student remarked to me, "You have to be an Architect to realize it's beautiful." I often wonder if some farmers, too, don't feel some beauty in these.

Traditionally, as the farmer's family grew, more wings were simply added on to the farmhouse. It is in constant growth and change. At anytime the form of the farmhouse is an honest expression of the farmer's economic resources, social standing, and size of his family.

The old brick used in some of the better farmhouses is no longer made; the roofs' curves not the same. But many mud, thatch and mud-brick buildings of poorer quality continue to be built. They still continue to have this harmony with the land. But alas, even the farmers are not content with them. They wish to have something better and want to build of brick and concrete. The newer farmhouses of brick are not as good as those built in the past. In many of them the proportions have changed and in almost all of them the brick is inferior and too pink in color. The size, detail and proportion of the windows, for example, has changed drastically. Just by their becoming larger the total proportion of the building is changed. By the use of more glass and heavy wooden window frames the old feeling and character is destroyed.

Just ride out from Taipei City in any direction and many such new farmhouses can be seen. It is disappointing to see them. In addition there are so many new buildings that they now look almost too crowded. The farmers feel they, too, must be modern and in trying to make things more attractive they begin to use paint and colors that are no longer natural or harmonious. The farmers now begin to exert a conscious effort to decorate and in doing so, ruin everything with a crude execution expressing low taste.

The feeling among the city people and government leaders in the cities of wanting to feel progressive and modern, brought about by the influx of Western ideas without full understanding or meaning, has filtered down to the simple farmer. He is no longer content with his simple handmade tools, methods or buildings. In an effort to 'modernize' or 'jazz-up' his environment which was once beautiful because of its simplicity and belonging, he oversteps his bounds and by trying to express what he thinks, or rather misunderstands to be modern, he ruins everything. He now uses color, textures, methods and detail completely alien to him in wrongly believing beauty to be the superfluous and the applied rather than the indigenous and the meaningful.

There is in a truly agrarian environment a rhythm of building with nature. This comes about because of the planting cycle and the seasons. With the harvest of the rice there comes a fresh supply of straw. Roofs, walls and other thatched areas are repaired if not completely rebuilt. If there is not time immediately, the straw is stored in stacks. Because the rice is cut, it allows the farmer to cut mud out of the fields to make brick and plaster. They can dry while the new crop is being planted. While waiting for the new crop to grow the farmer has time to build, repair and make things. During the winter there is usually a month's time between the harvest and planting. The fields are left idle during this time and the farmer has time, as well as material, to build.

Recently, even this rhythm has been disturbed. Brick, tile or concrete buildings can be built anytime; these materials may be purchased whenever needed. Farmers' sons leave home and work in factories and mines day in and day out regardless of season.

The second great aesthetic experience in Taiwan are the old Temples. To see the brightly colored, curved, tiled roofs and to enter the temple and experience the sequence of light and dark is alone worth a visit to Taiwan. The materials, light, space, details, idols, and smell of incense combine to give a mystical religious feeling necessary for the existence of such a Temple. Many of the idols, statues of the gods, generals and ghosts are of great interest in themselves. Even some of the older doors are paintings in themselves.

The over-elaborate tiled roofs are believed by some to be garish and bad. But that is exactly what gives them their own character. The older roofs, paintings and details were done with the same native genius as the farmer used in making the mud and thatch huts. While these are certainly different, both tried not to be more than what they simply were: a temple or a hut. There is no pretense or falseness about them. In many of the old temples there is a genuine expressiveness and some are somewhat sophisticated. Unlike the old farmhouses, many of the old temples are not kept up or repaired. Many of them are dirty and in need of repair. Some are even in ruins. Despite their present condition, it is still possible to see and feel that their design is good and that at one time they were quite beautiful.

However, at present, there is also a tremendous amount of rebuilding of temples. Usually the people of the temple will ask the 'gods' if the temple should be repaired. They will answer 'yes' or 'no'. It appears that the 'gods' answers' recently are well coordinated with the fact that the Taiwan people are presently enjoying a relatively good economic prosperity. Most of these are built without the aid or consultation of Architects. The contractors simply build them. Many of the religious personages in charge have their own ideas based on magazines or photographs they have seen. Many are going away from the local Taiwan traditions and want roofs and details like the 'traditional mainland'. In the few cases where Architects have been hired, the products have only ended up as pseudo-bastardizations of Ming or Tang copies.

It is not uncommon to see eclectic combinations and even new innovations on the exterior. Every effort is made by the clergy and contractors both to 'jazz them up' and make them as 'modern' as possible. On the interiors, the surfaces now become terrazzo and tile; both too smooth. Fancy electric light fixtures which belong in a brothel are hung from the flat ceilings. Unfortunately the same unknowing attitude of attempting to be modern of the cities and farmers is even more strongly evident among the monks, nuns and contractors. In any attempt to improve they destroy the very nature of what they have. The feeling, space and detail are no longer religious. There is no character at all. They are unwholesome; they are without substance; the feeling of 'Temple' has been completely destroyed.

Some temples now have moon gates and painted stones along the entrances. Contractors use the same details for these temples that can be found in coffee shops and low-class hotels. Once you visit one of these new and modernized temples, you won't stay very long, and 'once you have seen one, you have seen 'em all'!

Most of these new temples include rooms for guests and some of them are noted for their vegetarian food. While the idea of allowing guests to stay is a good one, and a good experience for the visitor as well as the people of Taiwan, the temple is beginning to overemphasize this aspect so that many temples are really guest houses for tourists and have lost their truly religious significance. They even have souvenir booths selling all sorts of plastic toys, from guns and airplanes to nude women dolls in exotic poses!

There are still a few village streets and shops that retain the character of old Taiwan. These of course, are outside of the large cities. These streets still retain the space, scale and even the detail of indigenous farm villages. The relation of building height to street width gives the definition of both space and scale. Buildings are usually of only one storey height with long sloping tiled roofs. Inside, a second storey or attic, usually used for sleeping, is squeezed under the roof. The sidewalks are usually arcaded and arched with brick. The doorways and windows along the sidewalk are usually entirely open, and closed only at night with wooden doors and shutters. The merchandise or foods are open to display. Inside it is dark and protected from the sun. Old shop owners sit around and talk and perhaps sleep. There is little, if any, car traffic on the streets; there is a general quiteness.

In Lu Kang 鹿港 there are still some shops that are quite old with two full storeys. Above the sales area is a large opening in the floor so that the front half of the second storey becomes in effect a balcony. Sunlight from small openings in the roof 天窗 comes down through this opening to the ground floor. They are really quite good; I have never seen them anywhere else in Taiwan. There are also some small streets in Lu Kang which by using brick pavings, brick walls, and tile roofs and in using them well, have achieved real urban character and feeling. These are the best in Taiwan. There are also some especially good streets in Mu Sai, Yuan Mae, Da Li, Ching Shan, Chung Ho。木柵、楊梅、大里、金山、中和。

In Taichung good streets are rare. In Taipei I have only been able to find two. One is in the old district west of the Confucius Temple 孔子廟. The other is the 22 Lane of Wang Lin Street 沅陵街 in the heart of the central business district. This street does not have the old quality of the others mentioned above, but it does have excellent qualities of life, movement and color. In that little market street I know I am in China. Behind the Lung Shan Temple 龍山寺 there are some narrow alleys. They are of some interest in themselves but are of a very different character than the old market streets. They are the accidental leftover spaces resulting from the expansion of buildings, and not planned or designed as such. Yet to walk and wind your way through them can be delightful in the experience of the sequences of these narrow spaces.

In the villages, streets have expanded and new ones have grown. They are straggly and lined occasionally with a new building here and there, and often not. There is not even a feeling of 'street'. In the cities as well, the new streets have lost all of the old character. New streets are laid out and built without any sensitive feeling of scale; there is no understanding of space. Look at Roosevelt Road in Taipei, for example. The buildings that line this street are much too low for the great width of the road; there is no real spacial definition.

There is no longer a character of Chinese, of Taiwan, or of city or village. Not only are the individual buildings which line them bad in design and detail, but the streets themselves are no longer good spaces or good human experience. But they have become simply crowded pavings necessary for bus or auto traffic. They are full of noise, traffic and dirt. The merchandise and the store fronts have changed. Aluminum and glass have replaced brick and wood. Typewriters, watches, glasses and fountain pens have replaced rice mills, spices, fresh vegetables and fish.

In conjunction with the streets and shops the markets must be mentioned. These again are one of the truly great experiences for the visitor. And while most of the people using them do not realize it, they give their way of life a richness of experience. The display of foods, spices, vegetables, meats and fish, as well as cloth, food-stalls and other various vendors, all give color, texture, movement and smell within a large dark wood-trussed space which is magnificent. The First Market in Taichung is the best I have experienced, but there are many, many other good markets all over Taiwan.

The smaller fishing villages which circumscribe Taiwan have not been exposed to as much change and 'design' in recent years as have the cities and farm villages. It is still possible to experience these with their long, thatched boat houses, nets spread for drying, and brightly painted fishing boats—provided the army doesn't stop you!

A small bit of the old tradition of Chinese building in Taiwan may still be seen in some of the old city gates. Taipei still has four: north, south, east and small south. The gate in Hsin Chu 新竹 claims to be three hundred years old. The actual city walls are all gone, but these gates may still give one the impression of the character and scale of the old city.

JAPANESE OCCUPATION

The Japanese Imperial Government controlled the island of Taiwan for fifty years, from 1895 to 1945. Corruption within the Chinese navy led to their defeat; thus Japan gained control of the island. At the end of World War II the island was returned to the Chinese government who had ruled prior to 1895. This is often referred to as the Japanese Occupation.

The Japanese were a military government and during the Japanese wars with the rest of Asia and the West, Taiwan was used as a defense base as well as a food supply source for the Japanese; rice, sugar and other products being sent to Japan. There are many stories circulating, that almost any foreigner will be told, of the crimes and atrocities committed by the Japanese against the people of Taiwan. The people of Taiwan were made to eat sweet potatoes, normally used only for pig-feed, while all rice went to Japan; the people were treated as slaves and all major projects were built by slave labor; photos of the aborigine women holding the heads of their men in their laps may be seen, and so on. On the other hand many Taiwanese were sent to Japan for education. Many of the people of Taiwan today still speak Japanese. The record of honesty and not one case of corruption by these Japanese administrators during this Occupation is well known to all.

The foreigner is told many stories, often conflicting and contradictory. Foreigners looking at these things can afford to be more objective since they were not directly involved. But what really concerns us here is what the Japanese did in the way of design, construction and control of the Physical Environment while in control of Taiwan.

There is a great deal of existing evidence everywhere if one only looks at it. There is a great deal to learn from what remains today in Taiwan of the Japanese attempts to improve the Physical Environment if only one looks at it open-mindedly. All one needs to do today is to walk the streets of Taipei and much can be learned. And this is what I've done.

The Japanese brought with them the idea of careful organization and an understanding of scientific method. They began to put Taiwan on an organized foundation. Geologic investi-

gation and records were made, as well as botanic, wildlife and fish studies. Weather was recorded. Anthropological research was done on the Aborigine tribes. The entire island was explored, investigated and recorded on a scientific basis. Books were written. Nothing like that existed before. And now, even after twenty years, the government today has not done as well, nor has been able to contribute much beyond these original studies. In many cases the old Japanese records are used and relied upon for information today.

The Japanese set up industries and built factories; hydro-electric power projects were planned and begun. The railroad was built together with stations and depots. Each county was given an administrative center and government buildings were built; the major government center, in Taipei. In the cities, streets were planned and commercial buildings constructed. Residences were built everywhere. Probably their greatest efforts were in the cities. Of course, in addition, military and defensive structures, gun stations and airports were built all over the island.

Whenever and whatever they did build, however, regardless of style or detail, was done with the intention to improve; to clean-up and to make the environmental conditions better than those existing. The Japanese native genius for design showed through in all they did. It was carried out through their ability of efficiency and organization.

The Japanese built some religious structures of their own. Some of these still exist. Shinto temples may be still seen near Hsin Chu and near Tung Shoal. Some of the Taiwan temples still have Japanese stone lanterns. It is highly significant to note that they allowed the native temples to remain and did not destroy them. In fact many of them today clearly show the evidence that they had undergone repair and restoration by the Japanese. While the style and feeling is almost alien in some cases, the fact that they recognized the worth of the existing temples and cared enough to repair and preserve them rather than allow them to rot or do away with them is what is important, and commendable.

The same holds true for the farmhouses. While some farm buildings, in particular some two-storey tiled-roof structures, appear to be of Japanese character, the private farmhouses and buildings were either untouched by the Japanese, or the farmers were completely uninfluenced by their thinking or methods in construction. The Japanese recognized many of the old farmhouses for their real value and worth. Most of these were preserved and many repaired. Many farmhouses, as well as temples, were planted with trees and shrubs in an attempt to beautify and make the building a part of the landscape. While much of this has been allowed to die off and be ruined there is still enough left to see that the Japanese attempted to make things complete and finished; to beautify the environment. Even the Lin Family Garden and Villa in Ban Jowl was renovated and preserved; it was kept in repair and not allowed to go to ruin the way it has over the past twenty years. During fifty years and even during the war with China, the Japanese preserved the Chinese city gates. It was only with the coming of the Nationalists that they were threatened to be torn down.

Master plans were made for every major city. Taipei is presently following the old Japanese plan with slight modifications due to the excessive population. The Japanese plan foresaw a population of 600,000, while Taipei today approaches 1,000,000. The city has outgrown the old boundries and the newer sections, particularly that towards the sports stadium and the airport 松山區, lack scale and design and cannot compare with the older sections.

In Taipei there appears to have been a mature, if not masterful, understanding of the principles of Urban Design. Buildings are designed and located with particular regard to their relationship with the street. Buildings were not designed and then plunked down on some street; streets were not just laid out and then filled-in on both side with buildings; but rather the street with its buildings, and the buildings on their street were all designed together as one. Many streets are not too long, especially in the central business district. They form in effect, 'T' s, and 'H's. While this is unsuitable for auto traffic, it was not designed for that; but it does give scale and definition to the space of the street and makes for good human feeling. Taller and more important buildings were placed on the corners. And at the meeting of a T, the building opposite the vertical, is made more prominent by height, or a special roof form.

Kuan Chen Road 館前路 for example is about 400 meters long and may be walked one end to the other in a few minutes. At one end is the railroad station and at the other the provincial museum; a starting and ending point in either direction. A pedestrian can see to the other end of the street and unconsciously can judge how far away he is, feeling it is within comfortable walking distance. It was this very street that was criticized in the previous chapter. In the students' thesis project to 'redesign' Taipei, they eliminated the buildings on both sides of this street and just left the museum. This of course only defeats the meaning of the scale of the museum. I was puzzled for a while of how this street has been able to retain its feeling of scale even today with the addition of at least five new tall buildings—all ten floors or so. It is basically a question of building height related to street width and street length. "Was the street in former times," I asked myself, "too wide for the low building height, and now in proper balance ?" Finally, it was made clear to me, upon further analysis, that the street was probably in scale before and that there are two reasons why it is still in scale, if not better. The tall buildings are widely enough scattered that space may still flow around them but more important, is the opening at the north end made by the now vacant parking lot. The space of the street flows out into this open space and anyone in the street feels this. Were that entire block to be filled-in with more buildings, all scale of the street would be lost. This is one reason why this now vacant parking lot should be developed as a city plaza rather than becoming a masterblock building site.

In addition, the facades of buildings along all of these streets are rich in detail, though eclectic, further adding to the scale and experience. There was an apparent building height regulation. In the commerical district, except for important buildings there was a uniform building height and a uniform scale. This further contributed to the prominence of any larger building. Streets, avenues ,and residential areas were heavily planted; parks and gardens were laid out and planted. Throughout many parts of the city it is still possible to see today, stumps or roots where tall trees once stood; or a few existing trees that were once part of an entire row. This is further proof of their understanding the design of cities and the need of planting. Everywhere there is evidence of the controlled design of Taipei by the Japanese.

In each city, railroad stations were built. These are usually large, semi-monumental structures. The exteriors are combinations of red brick stripes alternating with bands of gray cast stone. The roofs are often steep, pointed, slate covered and topped with odd ornamental spires. The Taichung Station is most typical. The Tokyo Station in downtown Tokyo is interestingly of similar design and construction. The Taipei City Station is of a curious individual style and does not follow the others. While these buildings may be termed out-dated and criticized because of their pseudo-Western detail, they are usually bold, though heavy. The feeling of monumentality is successful; which is more difficult to achieve than most Architects believe. They have the character of a railroad waiting room on the interior, and of a gateway to the city, upon one's arriving.

Platforms are covered with roofing supported by light cast-iron columns and brackets. To cross the tracks, many interesting wooden stairs and bridges were constructed; these still exist.

Some of the much simpler-designed warehouses and railroad service buildings—as well as some similar factory buildings—are even better. These structures, which are probably the first use of concrete in Taiwan, are what can be generally termed 'functional'. They simply do the job of making a protective warehouse or shelter. Buttresses and other structural members are used as needed and simply expressed as they occur. The plain-surfaced bearing walls are punctured with doors and windows as needed; often rhythmic patterns result though not designed. Heads of windows and doors have straight, integral, horizontal-projecting canopies for protection from rain. The plain gray-brown walls with deep openings and projections cause sharp distinction of sun and shadow. They pretend to be nothing but service buildings and in doing so achieve their own beauty. Today some of these are painted an olive-drab which makes them no less handsome. There is an interesting concrete bridge near San Shaw.

Wood was used in some cases in warehouses, railroad buildings and small structures; and to a much larger extent in residential construction. Wall construction usually is formed with exposed studs and thin six inch to eight inch siding nailed horizontally; windows project; floors raised with tatamis; roofs, concrete tile; all screens, sliding doors and windows of typical Japanese detail. Much of the wood is Hinoki Cypress which in time turns a deep brown.

Some of the old warehouses of this wood construction use exterior heavy-timber triangular frames as buttresses to hold up these thin walls and carry the loads to the ground. Often the timbers of these frames are protectively covered with a layer of thin siding or shingles.

All of these wood buildings are of light, cheap construction but are rich in detail and expressiveness; and by such use of wood construction fit well into the environment and are not objectionable in themselves. Some of the larger ones are quite interesting and livable. By their very nature they are built for a short time and must be repaired and maintained. They were never intended to withstand the neglect and deterioration to which they have been subjected to over the past twenty years. Here again in the residential areas there were positive attempts made at a well-designed and integrated environment. The houses are surrounded by walls, and within there is much planting and sometimes gardens. The taller trees may be seen over the walls and often they are clipped into unnatural shapes.

In the cities the Japanese built a number of monumental buildings usually for government or civic use. They as a rule are massive, heavy, of intricate detail and show the eclectic use of past Western detail and styles, but with a novel twist. Regardless of past or present use, they may be classified into two major groupings as to their outward appearance.

The first group is conspicuous due to their constant use of red brick stripes alternating with cast stone and covered with a profusion of details. In addition many have weird roof forms. On the interior there is commonly a large entrance hall, a grand stair, often a court-yard; rooms, large and spacious. Toilets are located in a rear wing or else in a separate outhouse; water supplied only at the toilet room.

The railroad stations could be included in this group. The presidential palace, the Tai-da hospital, and the control yuan building in Taipei are excellent examples of this style. These examples are most outstanding and there are many more around Taiwan. In the outlying cities, examples may be found, but are less abundant and are usually restricted to the government building, the administrative chief's residence, and possibly the central market and a few shops. In the more remote areas no such buildings can be found.

In general windows are usually bordered and emphasized with stone details; round windows are used as accents. There is free use of Greek columns and capitals, Roman pilasters, Mansard roofs, Renaissance details; even faint reminiscences of Frank Lloyd Wright. But somehow these details are not used in any way as they might in the West. They are always applied on the facade as a purely decorative element and in highly inventive combinations. There are curious geometric forms, shapes and patterns that give the first impression that one has seen them before, but upon analysis prove to be original and inventive. There is no question that someone sat down and consciously designed them. Some of these buildings with their use of red brick and gray stone are almost reminiscent of the men's dormitories of the University of Pennsylvania and other American collegiate 'gothic' buildings.

Among this group of buildings probably the most curious and interesting are a group of shops lining the streets of the central business district radiating roughly north and west of the presidential palace. These are of three floor height; a store on the ground floor with two floors above for offices, or living. These generally follow the standard five meter width or multiples of it. Inside they are usually long and narrow, with narrow stairs along one wall.

The street facades of these buildings are most curious. In addition to using the red and gray stripes, there are many combinations of white or yellow brick, tile, vermiculated work, and patterned or textured stone.

Many design principles are applied. The three floors are sometimes expressed as such, but more often the two upper floors together with a top parapet are united by a vertical three-part division; columns or piers making the divisions with windows between. In this case the floor is expressed only as a panel, below the windows. This vertical emphasis further serves to make the buildings look taller. This entire upper unit is clearly separated from the ground floor by a strong horizontal beam or store sign. In many, the sign and its location are carefully designed to be an integral part of the facade. Even the drain pipes have been designed and integrated into the overall facade. With this more or less soild and void grid of column and window some of the more austere of these facades are reminiscent of early cast-iron buildings in New York City.

This basic division is common throughout but the surfaces of the piers, the columns, the spandrel panels, the beams and the parapets provide ample play for infinite variety. Columns become fluted, ribbed, striped, round, square, octagonal; capitals become Ionic, Doric, Corinthian, leaf forms, owls, or even semi-human faces. The parapets and cornices are the most imaginative parts of all. They are topped with circles, arches, false windows, charms, pointed gables, corbiesteps, baroque waves, crenelations and even domes; dentils are planted everywhere. Spandrels become plain surfaces on which circles may be inscribed within diamonds inscribed within squares, or a series of three-dimensional concentric rectangles with a glazed tile in the center. Many elements project and there is much play in depth making for shadow effects. The window area is generally small, but in proportion and detail vary greatly. Usually small panes of glass are used in three-part double-hung or out-swinging windows. Wreaths, grape-leaves, Roman fasces, festoons, guilloches, and other such cast decoration is applied freely. In one cornice the date, 1914, is decoratively combined in a special panel.

Sometimes several buildings may be grouped together as a single design. In one such case the facade of twelve shops is a single continuous design. Despite individual whim or detail, by the scale, their uniform height, and by the basic division of parts, they achieve a harmonious whole. If walking on a different street within this area, with different buildings, one still knows he is in the same city controlled by an overall design. Probably no such strange combination of buildings exists anywhere else in the world. There was a conscious effort made by the designer to purposely make each facade as different and original as possible.

The use of such detail robbed from the past Western cultures and applied as a false decorative facade is violation of Design, Architecture and cultural mechanism of time and place. Regardless of the eclectic nature of these strange facades they do contain all the parts essential for building and those very elements which Western Architects for centuries used as design features: bases, sills and heads of windows and doors, emphasis of entrance, separation of parts by transition, theory of threes; use of solid and void, sun and shade, accent, texture; the building as three-part: base, shaft and top; and so on--most all of which are omitted and neglected in 'Modern' Architecture.

While these facades may even appear almost comic to us, or at least amusing, they may be merited on their study of Western detail, their consciousness of design principles, and for their relation to their position within the street and in the city.

The second group of monumental buildings are of much simplier detail, but are of huge, massive proportion, depending on sheer bulk to achieve monumentality. While there are details on the facades they are more conspicuous for their large massive areas of stone wall surface, with few windows. Today these are generally used for banks; their original use, uncertain. As could be expected the interiors are usually a large, single high space, poorly lighted, with bad acoustics and little ventilation.

These are really not too far removed from the massive banks and other public buildings built in America during the 1920s. They are clearly copies or impressionistic copies of those American buildings. No Japanese, or Taiwanese character can be seen in them. Tokyo, Hong Kong, and Shanghai—through photos- have their share of these buildings; many of them banks. Peiping's peoples' concert hall seems to be an even bigger 'bomb' than the rest of these. Odd that to many Asian countries their idea of progress and development is to have copies of some of the worst buildings America has ever built.

In only a very few of this second group are there faint glimpses of Frank Lloyd Wright, especially in decorative detail. His Tokyo Imperial Hotel probably had a great affect on the Japanese designers and Architects of this time who were more than likely attempting to be 'modern'. Whether this is true at all, and whether this was true of all Japan or only of these few buildings in Taiwan is something which requires a great deal of study to answer.

Disregarding the design ideas of this 'style'—which I like to term, the 'Monster Style' all of these monumental buildings, including the railroad stations, are extremly well constructed. The workmanship is superior. I cannot believe that Taiwanese workmen, especially as slave labor, were ever capable of constructing such buildings and executing such detail. There must have been Japanese builders and craftsmen actually laboring on these buildings; it seems the only answer to me. Further research could probably reveal the answer to this.

Few, if any, buildings are constructed so well in Taiwan. Today even after perhaps forty to fifty years many of these buildings show no signs of decay despite recent neglect. However, many are plastered over with Chinese signs and a few are beginning to fall apart due to the abuse and failure to repair by the present owners. Nearly all the ground floors of the shops have been altered; often for the worse. While many of the smaller ones still exist, they are rapidly being torn down and ripped apart to make room for 'improvement' and 'progress' in the form of tall buildings of bulkier mass and of less quality, either in design or construction. Often a far superior facade, in detail, proportion and construction, is covered over with a cheap, loud, almost-temporary, false screen, believed to improve upon the older building, but which really destroys the scale, bears no relation to its neighbors or the street and adds an all-too bizarre feeling to the area. An all concrete building, similar to some built in Bucks County, Pa. has been allowed to fall apart. The larger 'monsters', now mostly taken over by the government have been likewise unmaintained and neglected but may, except for window glass and wood trim, last without repair for the next eighty years.

The natural beauties and landscape of Taiwan were recognized, appreciated and preserved by the Japanese. Ali Shan mountain was seen for its worth and the railroad built to reach it. A Botanical Garden was laid out in the south; city parks established; planting everywhere.

Because of wartime, the Japanese also constructed throughout the island, defensive structures, such as airfields, bunkers, pillboxes, air-raid shelters, gun stations, look-out posts, caves, etc.

A few of these, including caves, are elaborate, complete with living and dining quarters as well as munition supply. They are strategically placed in the ground; often built-in and well underground. Most are built of reinforced or mass concrete. They are simple and direct and use concrete well within its nature. Openings are few and designed for guns or outlook as well as being simultaneously protected. The outside surfaces are unfinished and show the grain lines of 'undesigned' wood formwork. Many are round. It is interesting to see the form and locations of these. Often one is surprised to suddenly come upon one—almost totally concealed. These are truly structures of necessity.

On a hill....
in the middle of a sugar cane field, overlooking the ocean to the west
and the entire Taichung valley with the mountains far beyond to the east—
stands an abandoned concrete gun-tower, majestic in its form and structure—
almost aware of its commanding position

It is called 'the old castle' in Chinese and regarded as somewhat of a curiosity. The concrete walls are thick and battered towards a rounded top. The windows circumvent the entire structure in three floors; their location determined by the particular view they command, rather than placed arbitrarily, yet resulting in an interesting and harmonic rhythm. They slope sharply inwards so that the opening on the inside face of the wall is minute and dark compared with the larger size of the same opening on the outer face; the sloping sides facilitated the removal of the wood forms.

Students jokingly compare it to Corbu. But perhaps in a longer view of Architecture this simple structure ranks as a more honest and truly representative example of man's work than do the works of the famous French Artist.

It provides secure and protected enclosed space; the walls enclosing that space form part of that protection as well as being structurally sound and using the building material within the limitations of its nature; the openings are integrated with the interior, as with the wall; its position on the land consciously chosen for a specific reason. Its entrance is concealed and it is provided with service quarters below ground.
It answers those basic fundamentals of all Architecture:
space, structure, light, approach and service
It answered the immediate needs of men at that time in history at a given place
It was designed; it was built; it was used satisfactorily
It is truly Architecture.....
perhaps the best piece of Architecture in Taiwan

INFLUENCE

During their Occupation the Japanese built new structures in their traditional style plus many new styles, organized the cities, and introduced industry, railroads, new materials and methods; yet allowing the old farmhouse tradition to carry on.

While under their rule, they exerted total control and influence. After the loss of the island, some habits especially those of food and language lingered on. The Nationalists Chinese have attempted to wipe out all Japanese influence. Their major buildings and projects were taken over, but somehow 'influence' was not permitted to continue. Today Japanese influence in Taiwan is more limited to small details like the use of tatamis and the taking off of one's shoes before entering the house, both of which the mainland Chinese did not use prior to their coming to Taiwan. And while tatamis are used today they are not constructed or detailed exactly or as carefully as the Japanese design.

The Japanese influence in Taiwan in the design, planning, and construction of the Physical Environment has not really carried on in any way.

The Japanese brought with them, then, four things:

1 -- a highly efficient imperial government free of corruption
2 -- an understanding of scientific method and organization
3 - the building methods and design principles of Japan, including an appreciation and understanding of native tradition and material
4 - a feeling for the natural environment in both the appreciation of the natural beauty of the land and the widespread use of planting and gardens with the intention of integrating man and his works with the Natural Environment

All of these in some way contributed to the improvement and beautification of the Physical Environment of Taiwan.

CHINESE OCCUPATION

After the Second World War, when the Chinese regained control of Taiwan, they simply moved into the previous Japanese government headquarters, continued to use the railroad, industries, and other benefits. They carried on as before, only changing names and in a few years forgetting that they themselves did not build or introduce these improvements. One of the first moves by the Chinese government locally was the re-organization of the land ownership, or Land Reform as it is called—roughly a 'robin hood socialism'. The former governer of Taiwan, usually given full credit for the land reform, has written a lengthy book on this; one need only read the introduction, as the remainder is an elaboration of the few principles of the program. While the land reform gave new ownership to many people who had no real way to earn a living, it did create many unforeseen problems both social and economic, and in some instances disturbed an otherwise social balance. It is somewhat like man going into nature and disturbing the balance by eliminating a few plants or natural enemies in the sake of improvement but unaware of the full consequences.

With the coming of the Nationalist army and government in 1949 the situation changed. Many people came in. The Central (federal) Government set up headquarters in Taipei. Taiwan in effect became Nationalist China even though it is ruled by the Provincial Government. But the nearness of Taiwan's immediate problems made it subject to many national policies and decisions. Because of the hope of a quick recovery of the mainland few things at first were done to improve Taiwan. Those things that were done were only thought of as temporary, because after all the government would leave soon. Only recently has this attitude begun to change a little, but it is still used whenever advantageously convenient.

Many of the people who came from the mainland were politicians of national rank and other government officials and aides as well as once-wealthy families who had supported the government and had enough money or connections to be able to leave. In addition there was a great number of soldiers, in general of little education and unable to make a living except as army men. Few, if any, middle and lower-class workers, craftsmen, artisans or artists were among the exodus.

As the years passed without realization of the counterattack, many new economic and physical problems arose; in finding living quarters and work for retiring servicemen as well as older citizens whose money that was carried along ran out. The land reform and the social status of many of these people did not allow them to work. At the same time more and more food was being required and the population began to increase at a rapid rate. Today squatters living in shacks and cheap shelters are everywhere. Little is done by the government either for their welfare or against their illegal use of land. A deep gulf separates these people from the lofty and almighty government officials of the 'privileged class'.

During the first ten years or so, little building was done. Industries were further developed and economic stability was emphasized; sugar, fertilizer, tobacco, wine and camphor being nationalized; cement also, but it has now been turned into private hands. Roads and highways were built, and the original Japanese plans for island-wide hydro-electric stations and flood control reservoirs were continued. Shortly after the Nationalists came, American aid followed and through it many of these projects were realized.

Since 1960, building has increased tremendously and within the last three years alone there has been an ever-increasing boom. Today building is going on everywhere...UNCONTROLLED!

The Chung Hwa Shopping Buildings were built and opened a new business district in Taipei. Taipei built an international airport and now a second is planned for Kaoshung. Hotels, movie houses, coffee shops, restaurants, increased to keep up with the demand. Many new shops and stores with living above are being built all over Taiwan. Recently apartments and public housing have been introduced. Government facilities, public recreational facilities and hospitals have expanded; everywhere, tombs, museums, Pai Lous, pavilions, statues, gates and memorials of all sorts. Many universities refounded campuses; the number of college-age students, enormous. Office space is beginning to be demanded. Plans are being made for more highways, bridges, aprartments, offices, banks, shops and recreation; a concert hall is needed badly; and every county is planning expansion of tourists and recreational facilities. Many of these plans for the future appear to be made on the basis of the present conditions being permanent and the population increasing accordingly.

All cities and villages have suddenly grown and with the economic success of the farmers, farmhouses and temples are expanding and rebuilding everywhere. Seven years ago there was one school of Architecture on the island; today there are six.

In general, then, within the past ten years the population of Taiwan has expanded, the economic conditions have improved, and as a result building has begun everywhere. The cities are spreading, the farms and villages expanding, all becoming congested, and more and more land is being sought for roads, buildings, industry or farm production. Because of the apparent helter-skelter, devil-may-care attitude of building and land use, and the destruction of the Natural Environment, the very future of Taiwan is threatened.

The building that has gone on during these years may now be classed into four categories:

1—UNDESIGNED BUILDINGS

This includes any type of building or structure that is just built. Built by contractors, builders, families, farmers or anyone else; built but in no way planned or designed beforehand.

There are too many of these in Taiwan. They are built too quickly; too cheaply; are unsafe and unsightly; often decorated with atrocious colors; are low-class and horrible. This includes new farmhouses, temples, hotels, stores, houses, commercial buildings, movie houses, tea or coffee shops, bars, etc. In the cities and villages these are invariably covered over with signs, painted advertisement and neon lights. The person who builds sees no need for an Architect and considers it a waste of money; some may, however, hire the fung-shui expert for guidance. The Architect sees no way he can improve such work and considers it beneath him. Space, light, environment, aesthetics are left to the whim or personal taste—usually bad—of the individual who is building.

The only recent example of this class which might be praised is the long, mud-plastered mushroom barn which is being built everywhere. Export of mushrooms is now big business and many farmers are building these big mud barns - similar to US tobacco barns in proportion. They use local native materials and fit well into the landscape.

Except for this type, the buildings of this group rank among the worst in Taiwan.

2—ENGINEERED STRUCTURES

These are 'designed' by engineers who think only of calculations and cheap costs. They are built under the supervision of the same engineers.

Among these are dams, highways, roads and bridges, but not limited to these. These engineers feel no one else is needed to help them. Was a Landscape Architect consulted when building a new highway through the mountainous natural environment? The cross-sections and structural stability of these things may depend on the engineer's calculations, but a highway becomes more than eight inches of concrete on a base and sub-base. The direction and placement of the road on the ground requires more than just calculations. It requires an understanding and feeling of the land. There is no engineer in Taiwan sensitive enough to FEEL the value of the land to place a road, or dam KNOWINGLY. These structures may be structurally sound and built relatively economically but none of the engineers realize more is required.

Were the Shih-men dam and its reservoir ever thought of as a total part of the land or of what affect it would have on the total environment? Or was it seen only as a concrete spillway and earth dam capable of retaining so many gallons of water, being able to irrigate so many hectar of land, and being able to produce so many kilo-watts of electric power?

This also includes building structures 'designed' by engineers. This is even more precarious. The engineer does not think in terms of space but rather in terms of concrete beams and columns. He cannot feel aesthetically; there is no concern for people, human need, or environment. Engineers are not Designers; they are not rightly trained to design buildings.

Under-developed and developing countries, invariably make the disastrous error of seeking only the help of engineers, believing they can solve all the problems necessary for development. They are hesitant to hire Architects and City Planners; Designers, Artists and Sculptors, never. But the recommendations, thinking and opinions of such a team of men is invaluable. All are not 'dreamers', as many narrow officials, responsible for hiring such advice, believe. It has been proven that the fees spent for these men's advice, only in terms of thousands, has paid a hundredfold in both tangible and intangible values and benefits. Engineers produce immediate physical results, but are void of any values.

3—CHINESE ROOFS

These are primarily 'designed' by the older Architects from the mainland, but not always. After the first few were built, contractors had something they could copy and now build them without the Architects' design. They are specified and demanded to be built by government officials who award contracts of work to Architects. All of these men have no understanding of Art or Architecture. They are to bear the blame for this crime of bastardization.

These generally take the form of a large glazed-tile sloping roof applied to a conventional building. If enough money is available, the lower part of the building will then be likewise covered over with screens, red columns and all manner of painted and cast decoration. These men, in addition to tourists, farmers, and newspapermen believe all of this decoration, tile, details and roofs to be Chinese. But they are only false-roofs and skin-deep decoration.

Among these are hotels, restaurants, night clubs, libraries, museums, university buildings, churches, hostels, schools, park pavilions and memorial gates.

There are basically two things wrong with these buildings: they have nothing to do with Taiwan or China today in the second half of the Twentieth Century, and nothing to do with the type of building to which they are applied. They are not the logical and natural outgrowth of the immediate cultural conditions of China, or of a specific Architectural need.

They are meaningless sentimental application perpetuated by mediocrity and misunderstanding and in reality are nothing more than cheap, superfluous, gaudy concoctions. They are even bad copies of past glories. They are really not 'Chinese'. They are just bits and pieces applied here and there. In most, the bottom is a reinforced concrete framed box topped with a sweeping tiled roof. Just by putting a green-tiled roof with dragons on it atop a building does not make that building Chinese.

A Ming roof is Chinese because IN THE MING DYNASTY it had meaning; was built by the Chinese at that time; had meaning to its time, its place, its people and the economic, social, technical and cultural conditions of that time. To say now I will use a Ming temple roof and tomorrow I will use a Tang roof, is idiotic nonsense in 1960 or in any other time or place in history or in the world — except perhaps in Disneyland.

The actual slope of an authentic Chinese roof had a particular meaning at each time. Some believe it to be a result of the function of shedding rain water. I would personally guess that while it may have started with a purely functional reason, that it was developed by the carpenters and aesthetically refined; of course there may be religious and more profound reasons. But apparently no one around knows exactly why. Yet today it is copied and never questioned. The actual overlap of the individual tiles of the roof is very definitely a result of not allowing water to enter. In some of the older buildings there was no ceiling on the underside of the roof and one could see the bottom side of the tiles. It was absolutely essential to keep water out. Yet today the roof is first formed with reinforced concrete and then covered over with tile. Sometimes on the inside the concrete is formed to imitate the old wooden beams and rafters! With the concrete roof the overlap of tile is no longer needed, but yet it is unquestioningly carried on. The forming of concrete to the old wood slopes is an extremely difficult job. The concrete work is crude; the curves, not smooth.

It is the general practice of these 'designers' to first determine the 'style' and detail of the exterior and then divide the inside of this predetermined form into a number of rooms and hope that there are enough. This is done regardless of the actual function of the building; be it a school or a restaurant. He thinks first what kind of roof he will use on this building, then what details on the front and where the windows should be, the decoration around the door and so on. Then, if he has time, he tries to squeeze rooms into this outside envelope. This is in every way criminal violation of the process of Design.

In addition, these details and decoration are extremely expensive. It seems incongruous that in a country that is in, what we may politely call a 'developing state', that so much money can be so foolishly wasted. Cleaner, more-functional, better-working, better-looking buildings could be designed and built for one-half the cost.

This should be clearly understood not only by Architects and Designers, not only by government officials and rich clients, but by every citizen of China: that the past glories of China were truly great but that they each belong to their time and what makes them great is that very fact; and that today they cannot be copied or degraded by such misunderstanding.

On top of it, it is said the tourists like them; 95 per cent of the American tourists understand NOTHING about Art, China, Design or Architecture. The tourists would like it, too, if all the Chinese wore queues and costumes; the tourists would like it too if there were still rick-shaws. The elimination of the rick-shaw in China is a great symbol of the Chinese peoples' freedom and a sign of the dignity of human rights. But the damn tourists don't begin to realize or understand that. They think it would be quaint and romantic and a part of the atmosphere of the Exotic East!

Are the tourists' values more important than the Chinese National Cultural values? Is the tourist worth prostituting yourselves for? Selling yourselves short? Degrading yourselves? Compromising yourselves? Yet that is exactly what China is doing. I am ashamed to think that the Chinese who were once the producers of such a great civilization and culture are reduced to this; and don't have enough dignity to realize that their own Art and Culture should not be degraded; to realize that by putting some green tiles and Chinese dragons on an otherwise modern hotel to please tourists, you are really slapping yourselves in the face; that you are really degrading the true art of Chinese Architecture; and that a nation so conscious of their past ancestors can show such disrespect of their own past Art and Architecture.

Because you want to be reminded of the mainland is no reason to give complete licence to the scattering around of irrational, insensitive, cheap copies of Chinese roofs; it is of little justification. I've never been to the mainland but I feel quite certain that the junk that is being built in Taiwan in the sake of Traditional Architecture does not really exist on the mainland or anywhere else. If there are any such similar incongruous, tile-coated buildings elsewhere they must be those designed by these same old Architects who are now in Taiwan.

I can't believe that the Temple of Heaven in Peiping looks or feels anything like the pile of concrete and tile on Nan Hi Road 南海路. But I can believe it is degrading and disrespectful to such a monument of greatness, as the real Temple of Heaven, 祈年殿, to have such a ridiculous imitation compared to it. The very fact that concrete was used makes all the difference in the world. In Peiping the Temple had meaning to time, place and way of life. The round mess in question has no such meaning; in reality it is meaningless!

The Science Hall in Taipei City can be pointed out as the prime example of this group. It cannot begin to compare in real artistic or Architectural value with its obvious predecessor. The Temple of Heaven is known in English translation as the Hall of Annual Prayers; the Emperor, the Son of Heaven, performed a ceremony annually on the day of the winter solstice. In the West, there is an expression 'turn over in the grave', meaning if something disrespectful is done to the name or works of a deceased person, he will surely 'turn over in his grave'! It can only be certain that the builders, designers and emperors who in times past used the Hall of Annual Prayers all 'turned over in their graves' when the Taipei Science Hall was built.

Nor does this building work or function as a science hall. Inside, the beams seem to be running every-which-way. Not even an engineer could make such a structural mess. The rooms, if we may call them that, are empty, unpleasant, cold and unkept. The stairway is just squeezed in; not planned. Even Chinese must bend down to miss beams when going up the stairs! On the exterior the color, screens and decoration are gaudy and despite what is said, it is Not—'just like Peiping'. Architecturally it is a failure. Let us hope the mainland is soon recovered so that at least another science hall will not come into existence.....or will it?

Perhaps there is a need in Taiwan in 1960 to build a science hall, but the solution to that need not be to copy an old form and then try to stuff rooms inside without understanding or feeling. This does not answer the need of a science hall. It is undoubtably the worst building in Taiwan, if not in the world! The new museum could easily rank second, and the Teachers' Hostel in Taichung running a close third—bulls and all! Choosing the order of rank beyond these would be extremely difficult, with so much competition. The buildings of the Chinese Cultural Institute would certainly be considered for the 'top ten'. These fail to work as classrooms or even a school. Now this Institute of 'higher learning' plans to build a Chinese Pagoda.....in the form of the Eiffel Tower!!! Wow! That is really Traditional!

It seems ironic that this school which is specializing in Chinese 'Culture' should be the leader in the abusing and misunderstanding of that Culture. Also it seems ironic that the Institute that doesn't have enough money to pay its hard-working professors can find enough money to actually build such a half-witted, ridiculous, fanatical scheme—a Chinese-pagoda-Eiffel-tower!!

This is more than just a matter of opinion; my opinion or your opinion, an old Chinese opinion or a young Chinese opinion. Art, Culture and Architecture follow principles and disciplines that are beyond and deeper than someone's opinion. We are all men with large brains! We are supposed to be able to use those brains and to foresee and to understand. We should be able then to understand the principles and forces behind cultures and behind Art and behind the actions and behavior of men. We pride ourselves for being rational and logical and for having control of our emotions. We should be able to see what is happening and why. We should be able to control what is happening.

We should be able to understand that the building of Chinese roofs is only a paper moon—an escape—an illusion to satisfy dreams and sentimental memories. We should be able to understand that this is perhaps human nature, but we should also be able to see clearly that this is only a temporary passing fancy and that while it has some basis, it is not really a part of the profound moving forces of Chinese Culture of the present day which must find its own expression in Art and Architecture.

The copying of Chinese roofs does not really express the Chinese culture of the mid-Twentieth Century. Because of the lack of real meaning, this shallow expression cannot continue. There MUST be an expression of its own that belongs to the times. Some may say that the copying of old roofs is the only expression that this confused and unstable present Chinese way of life can find. It is not so. Because we can understand what is happening we cannot sit by and just allow it to continue. We should be consciously and intelligently able to control what we build. There are a few men who understand, and are trying to find the way out. It must be found, for Art is never a copy; Architecture is never a copy.

If in the future this period of Chinese History is objectively evaluated as to Architecture, the practice of the building of 'Chinese Roofs' can only be damned.

A Suggestion:

One of the great Monuments of Ancient China is the Great Wall. Most Westerners know this above all else, the Grand Hotel included. Why not build a copy of the Great Wall all across the mountains of Taiwan? The tourists will just love it!

4—BUILDINGS BY ARCHITECTS

This group includes all buildings in Taiwan, since the coming of the Nationalists, good or bad, that were or are in some way designed by local Chinese Architects; and which are void of 'Chinese' detail, and attempt to be 'modern'. Buildings designed by foreigners even though built under the supervision of local Architects are not included in this group.

Here we can make the simple distinction of 'good' or 'bad'. Without much study we could guess that at least 98 per cent if not higher are BAD. The other 2 per cent or less are good or relatively good; good either in design or construction; a few, in both.

Often all of these buildings are collectively or indiscriminately called 'Modern'. Sometimes it is a useful term to distinguish them from the Chinese Roofs, when talking to laymen. For our purposes we must be more critical. We can divide them into two classes:

1— Those that are copied in whole or in part from American Architecture magazines or books, and are thought of only as elevations or exterior forms; giving no concern to the interior function, space, relation of parts, integrated structure, local materials, local conditions or character, etc.

This copying is much different than 'influence'. The copying of parts of American buildings is done without full comprehension of why it was done in the first place, and is only applied on the surface in foolish attempts to be 'Modern'. All of these buildings belong in the 98 per cent 'Bad' group above.

2— Those buildings that have been originally designed and those that have tried to be modern, yet use the fact that they are in Taiwan and attempt in some way to create the feeling of China without resort to 'traditional' details. These are both good and bad, but all of the 2 per cent 'Good' group falls only within this class.

To classify this entire fourth category according to the physical appearance is almost impossible. Among the copied forms and elevations there would have to be a class for each building. They vary from copies of Frank Lloyd Wright to Corbu to Paul Rudolph to Skidmore; to tall forms to short forms to rounded corners to plain brick walls to metal curtain walls.

It is necessary to point out examples of these two classes in order to further elaborate.

Without being too particular, two current buildings pop into mind that may exemplify the first class. One is presently under construction on Nan Ching East Road 南京東路. It in part copies a building built in San Francisco, California by American Architects. In the California original they used concrete arches on the first two floors. These are structural and actually support the storeys above. It was given an award for design and published in all the American Architecture magazines. Those American Architects used that solution for a definite reason in that particular area of that particular city in the US. It had a meaning of scale for its particular site and surrounding streets. And now a facsimile turns up in Taipei.

The Chinese Architects have copied the arches and the design of the California building, for after all it did win a design award; ergo, it must certainly be worth copying. However, in Taipei the arches are only an outside facing, mere decoration, as false and phony as the Architects themselves. They are not structural, but merely applied. They have no reason for their existence except the 'designer' thought they looked good. He thought he was really being 'Modern'. This falseness is very apparent now that the building is still under construction. It is possible to see that the arches are only 'skin-deep' and the real structural members behind can still be seen. No doubt when the building is finished, it will not appear so obvious. Every effort will be made to have it look 'just like' the building in California.

This type of design sharply brings to mind the real misunderstanding of Architecture and Design by the so-called Architects of Taiwan, who can only copy exterior details from magazines. The clients and laymen never see these magazines and are not aware of the 'source of inspiration'. Yet most would not care if they did know. It is the sharp reminder of the Chinese ability to 'copy' and his inability to think creatively or originally. It is a sharp reminder of the importance of American magazines to the Chinese Architects as a source for copying; not only for students but for practicing Architects and Designers as well.

Here again this building can remind us of the fact that Modern Architecture is thought of by the Chinese Architects only as an exterior form and elevations, and is little understood or planned for the interior space, the particular function, or local conditions.

The second example is the new mass and piled-up display of building materials called the First Department Store in Taipei. I sincerely hope it is also the Last. This building reminds me of a story I heard while a student: An Architecture student received his final design back and it was marked 'good and original' and graded 'F'. He couldn't understand it and went to see his Professor. He asked the Professor, "If you marked it 'good and original' why did I only receive an 'F'?" The Professor answered, "Because the parts that are good are not original, and the parts that are original are not good!"

The total mass, proportions, use of materials, color, detail and relation of parts to each other as well as to surroundings in the city, highly exemplify the bad taste and insensitive characteristic of nearly all new modern Chinese building—about 2 per cent excluded. The color of the front of this building is suitable for the bathroom of a low-classed prostitute. It is amazing to see any Architect choose such a color; or to even have such a color manufactured and made available.

The stair shafts are a direct steal of Paul Rudolph's Architecture Building at Yale in the U S. Rudolph had his own reasons for texturing the concrete so; here it is only copied as one isolated element, completely, but completely unrelated to the other parts of the building. Further, on the back sides the walls and windows are in the form of half-hexagons. Why? Again this form is merely copied for no apparent reasons and has no relation or meaning to the inside space or function, or to sun, light or windows. What good is it? The entire building is absurd, ridiculous and ugly. Nothing can better show that the men behind it have not one ounce of understanding or feeling of Architecture. It is sheer stupidity. After completion the exterior the of building was not even cleaned; windows were not washed. Walk down the stairs and look out of the small windows. On the sills there is still dirt, paper, and stones left from the construction. Even in places, wires used in holding the reinforcing are sticking out.

The building looked its best during construction, from the rear as seen from Po Ai Road, about three blocks away. Only the concrete superstructure was up, and that was covered over with bamboo scaffolding and hemp sacks of a rough texture, for temporary protection. It should have been left like that!

During my three years, each new building that has caused much sensation, has been worse than the one before it. Where will it all end? When, oh when, will Taiwan be able to produce a good building? Which brings us around to the final 2 per cent. Here again two examples:

The first is the First National City Bank Building in Taipei. This is squeezed between two other buildings and only the facade is apparent from the exterior. However in many city buildings the facade does become important. Regardless, the design and handling of the facade can reveal to us the quality of the Designer behind it. The facade of this bank is well-designed, of good proportion and shows a subtle use of color and texture. Its appearance as Architecture is clean, neat and handsome. Without knowing who designed it, it is possible to see that the upper facade was thought out and consciously designed with care, and that the designer has some sensitivity and feeling. This facade with its decreasing columns, window divisions and parapet gives a good sense of scale.

The mullions are slightly heavy; the Chinese sign in merely applied and not designed into the facade; the front doorway, tight and ground-floor elevation poor; and the expression of the exterior tends to become a little too Western-international. These are its only faults. However, everything is thought of and more than likely the designer does have his own reasons and concept. Even the flower boxes and the sidewalk are consciously designed.

Unfortunately this type and quality of design is the exception and not the rule in Taiwan. If most of Taipei's buildings, rather than one or two, were designed with such care, thought and sensitivity, Taipei would be a clean and well-designed city; but alas, at present this is not so, and this building is almost a solitary example.

My second example of Good Modern Chinese Architecture is the Tunghai Chapel. No one can speak of Modern Architecture in Taiwan without the mention of this building. It is usually credited to Mr. I. M. Pei as the Architect. Mr. Pei, in all due respect, really thinks like an American, despite the efforts made here to claim him. Since a large part of the work was done by a Chinese Architect and a Chinese Engineer here in Taiwan the Chapel can be included in this class.

If we can take Mr. Pei's shadow away for just a moment and look at this building quite objectively we can severely criticize it for having its structure crack, for having water get under the exterior tile, for the bad lighting, for the bad acoustics, for the insufficient room for the Tunghai Choir, for the uncomfortable benches, for the bad approach, for the bad location on the site, for its poor choice of flooring material, for its not really working as a christian chapel, and for having the heavy rains of May pour in on the congregation during services, because the horizontal glass in the roof was not properly sealed; yet, we MUST call it a Good building.

It can be called a good building because of the Design concept and simply because it was even built. But it must be pointed out that the client was actually American and not Chinese. The idea or intention of what the Architecture Designers wanted to do far outweighs the actual execution of how it was done.

At this time in Chinese Architecture this building is highly significant. It is the first and only large scale attempt to create an Architecture that is in every sense contemporary, yet feels and retains the spirit of Traditional Chinese Architecture without simply copying a lot of old, now-meaningless detail. It was intended to be modern; it was intended to be Chinese; it was intended to be built in Taiwan. It was truly the sincere desire and hope of the Designers to create something really Chinese, and really a piece of Chinese Architecture of Today.

In this respect, despite its cracks and leaks, it is very successful. It does have the character of a Chinese building; it truly does. It is truly of today; it is truly creative; and though Mr. Tange may question this — it is truly original.

The fact that this building was built and is successful in its Chinese spirit proves that it is not just theory or empty words to say that the traditional spirit CAN be carried on without the use of old details. This is a great lesson to every Chinese, as well as to the whole World. How to continue to do this is the responsibility of every Chinese Architect.
It is their major problem at this time in history.
Few have been able to live up to it.

INFLUENCE

We must for a moment make a distinction between the mainland Chinese who came with the Nationalists and the native Taiwanese.

The Nationalists have given the Taiwanese economic and financial reimbursement, not only as propaganda for the mainland, but to keep the Taiwanese satisfied. Such a balance exists today, at least for the present. The Taiwanese knows little of, or does not criticize the physical appearance of anything around him. Mainland tastes are forced upon him. This has caused the Taiwnese to feel inferior, and in building is willing to accept what the Nationalists 'experts' tell them. Old-school Architects force their erroneous eclectic Chinese roofs upon Taiwan.

Any local adaptations in their buildings made by the Taiwan natives over the years to deal with sun, wind, rain, or humidity, as well as their use of local materials and method have been completely ignored and not even attempted to be understood by the mainland Chinese Architects with their 'obviously-superior' knowledge of green-tiled roofs and 2,000 year-old twisting dragons.

The Chinese Nationalists brought with them then:

1— A hatred of the communist rulers on the mainland and a strong determination to return; life in Taiwan being only temporary

2— A hatred of the Japanese and the policy to reject and if necessary destroy all they had done for the island; yet often took them over and claimed them for their own

3— Little or no understanding of method or efficient organization

4— Out-dated systems of Architecture, education, Art, and Design

5— A great number of ambitious men of government and military rank, who in general understood little of Art, Design, Culture, or Architecture, and with the driving desire to gain personal prestige, and to scheme, cut throats and compromise all values.

6— The sentimentality– and misconception– that Architecture could only be Old Chinese styles of the past from which they were free to pick, pluck, and choose
7— No craftsmen or men who knew how to build or make things well
8— No Artists or men of artistic talent or feeling
9— No understanding of the Physical Environment
10—American Aid

This has all lead to a confused state of affairs, all of which has been reflected in the destruction of the beauty of Taiwan's Natural Environment and in the perpetuation of wild scatterbrained ideas that result only in crowded, noisy, dirty and ugly conditions in the Physical Environment.

The negligence and indifference towards the Lin Family Garden at Ban Jowl exemplifies the present administration's attitude towards Culture. This excellent example of authentic Chinese Architecture has deteriorated into ruins while the old Chinese Garden has become a repository for human wastes. This will long remain a mortal sin against the Nationalists.

AMERICAN INFLUENCE

Shortly after the coming of the Nationalists to Taiwan, the American Embassy followed. They moved into existing quarters and while exerting tremendous influence on the Chinese in many areas, the amount of influence directly on the Physical Environment has been minor. The USIS library likewise renovated existing quarters and has exerted more influence in its movies, books, and magazines, rather than by direct tangible influence.

AID followed shortly after that. They have helped to exert physical influence to a far greater degree. In addition to financing dams and highways, they were responsible for the bringing in of American engineers and consultants. However the real benefits of such con-

sultants has not really extended much beyond these specific projects. One proposed dam project was investigated by the CIA and funds were halted based on their report of possibilities of misuse of funds. Under some to these contracts it was stipulated that certain materials be purchased from the US. While it makes sense economically, it does not follow Architecturally. For example one such material purchased was a white acoustic ceiling tile. While commonly used everywhere in the US, it is rare in Taiwan, where climatic conditions are different, but more important the Chinese workmen rarely wash their hands and such finished materials are soiled and damaged even before completion of the work.

The AID was responsible for sending one Chinese Architect and two engineers to the US for further study with the agreement that they return and work for the government for three years. This was an excellent move, but three men in all of China is not enough. It appears that these men were affected personally, but exactly how much they were able to influence their less-enlightened superiors or exactly how much the entire country of China benefited from their education is doubtful.

The American Armed Forces came in the early fifties and continue to increase in numbers and in exerted influence yearly. Private officers housing brought in American suburban sprawl of numerous single family units to Tein Mu and Yung Ming Shan, suburbs of Taipei. The use of the private auto by these families to commute to and from work has resulted in expanding highway and road construction. The actual military installations themselves have exerted little influence on the physical environment, but the American soldier has. To satisfy the need of the American soldier to drink and have women, bars and hotels have sprung up everywhere. In Taichung the number of bars has increased tremendously in the past year alone. This has been due to the increase of Air Force personnel into the Taichung area as a result of the Viet-nam buildup.

Military installations have been built; while some of these may mar the beauty of the natural island, they are usually restricted for security reasons and the average Chinese does not see these and they do not form a part of his daily environment.

Some military work has been given out to the local Chinese Architects to design. Most notable of these is the Taipei American School. It is apparent that the Architect felt that since the client was American that he must exert his greatest effort to make things as fancy and as 'designy' as possible. The result has been an unrelated conglomeration of fanciful cliche's. One small round building with a folded concrete plate roof appeared to me to be the kindergarten or nursery for its form, character and colors appear to express such, but turned out to be the administrative offices. Inside, the pie-slice shaped rooms—sliced up after the Architect first determined the outside form—are tight, crowded, and work inefficiently in regard to function and to the interior furnishings. With each separate building the Architects tried to outdo themselves. This is a prime example of the Chinese copying only the exterior forms of American Architecture without comprehending the interior space, function, light, structure, service and total integration of all aspects of the American Architecture.

The military PX has allowed the black market to be flooded with American products. In addition to housing and military installations, officers clubs and other recreation facilities have been built. While all of these have exerted tremendous influence upon the Chinese and made him conscious of the Americans and the American way, their direct influence on the physical environment or on the Chinese designers behind the determining of the physical environment has been relatively minor.

Foreign investors interested in promoting apartments, shops, offices, and other such projects have lately begun to scout around in Taiwan.

There are some fifty to sixty foreign companies in Taiwan including banks, representative offices and industries. More first-class office space is being demanded. American firms are not content with the typical Chinese office space. Overseas representatives of American companies usually live well, and finding suitable living facilities for such men is difficult in Taiwan. American consultants have come in to set up some of the industries; in a few cases local Chinese Architects have been given the commissions to design the exterior housing of these factories.

The number of American tourists visiting Taiwan on their way to or from Hong Kong and Japan has increased significantly over the past few years. Hotels and restaurants and other recreational facilities are the direct result of such tourism. The Grand Hotel is one example of false design made with the sole intention of fooling the tourist into believing he is in Exotic China. Because of influential ownership it is seldom criticized. However it is false and pretentious and abuses the true art of Chinese Culture and Architecture. In addition it has become a pretentious status symbol. Tourists dare not return home without telling friends they stayed in the 'Grand'. Within the hotel are several 'pavilions' each with its respective social and economic status. Pretentious tourists may also use this to advantage to impress their friends and acquaintances.

The newer President and Ambassador are more realistic solutions to the hotel problem, but are simply copies of standard American-International Hotels. The building and proposed extention of the Taipei airport is in part due to tourism. Buildings dealing with tourists have been either direct copies of American buildings or more often bastardized variations of Chinese details applied irrationally to more or less conventional buildings with the express purpose of playing along with the foreign tourists' ignorance of China, Chinese Culture or Chinese Art.

American movies, books and magazines have further contributed influence over the physical environment in Taiwan. The American Architecture Magazines have probably been the greatest single influence for they supply the Chinese Architect directly with drawings and photographs which he can copy. The plain brick wall is used commonly in American Modern Architecture. In Taiwan it has been copied, namely in the new Engineering Building at Chung Yuan College, but in Taiwan the quality of brick is not the same, the mortar is not the same, the protection and flashing for weather and rain is not the same, and the ability of the Chinese bricklayer to lay up a plumb, perfectly bonded wall is certainly not the same; yet the Chinese have copied this. This is only one small example of stupidly copying photographs without understanding.

America has undoubtably become the single major force influencing China today. To many Chinese the words, 'new', 'modern' or 'Western' are synonymous with 'America'; in every facet of life China looks to America for example or guidance.

This is true in the recent design of buildings, cities and all aspects of the man-made environment. Yet, Modern American Architecture is the result, the effect of the causes of the American way of life, of the American Culture, of the American people. The Chinese have only been able to copy the apparent effects and exterior forms and appearances—and copy badly—without any understanding, or even wanting to understand the basic and essential causes behind them.

OTHER FOREIGN INFLUENCE

One large area of foreign influence which includes a number of Europeans as well as Americans are the Missionaries. At present Taiwan is overflowing with them and still they come. It is an old, well-known story about the dealings of the missionaries on the China mainland forty years ago. Some of those same people are in Taiwan. They include every demonination conceivable. What real good they are doing in their missionary work, if any, is another story. But they have been an obvious force of influence in the physical environment. They have perpetuated the building of christian churches in every village over the entire island. It appears as if church building has become a competition among demoninations to outdo each other. Perhaps their intention is that the biggest—and gaudiest—church will win the most converts. In size of buildings, the Catholics seem to be in the lead. While the building of churches is not in question, the actual physical form and details of those buildings are in question.

Collectively they form an odd variety of buildings. Very few, if any, are really Architecture. Most are at best, bad copies or impressions or variations on small town American churches. Whether they have been 'designed' or simply satisfy those missionaries' individual taste is not certain. Most of them have no relation to their surroundings or even Taiwan.

In small villages along the east coast where the native people are poor and build of native materials in relation to their immediate surroundings, often a large christian church of much more expensive material but of poorer design, sticks out from an otherwise harmonious village like a sore thumb. While the missionaries believe it and convince their parishioners to be proud of such an expensive and incongruent church, I have not been able to be convinced that they are really justified or doing good.

Some have attempted to use Chinese tiled roofs on an otherwise Western church which makes them even more ridiculous. One of the least objectionable, at least on the exterior is the Tein Education Center. On the interior however, the chapel is a copied collection of all that is wrong with the American Catholic church.

The missionaries, often narrow in outlook and education, approach the whole situation, religious or otherwise, with the preconceived, fallacious attitude that the Chinese are wrong! They never stop to first analyze the Chinese and attempt to understand them; they simply force their preconceived, 'infallible' notions upon them. This same attitude has been extended into the building of their churches.

Other foreigners have had a little influence. A French Architect has designed one university, but among the Chinese Architects this campus with its widely spaced buildings has been subjected to certain criticism; and since most of the Chinese will agree on these points, it is doubtful if its design will have much lasting influence, beyond the environmental affect on the students using it.

Other foreign consultants have come in, especially in industries. Through the UNESCO program a French Tourism City Planner was sent to advise China and his coming was the cause of much publicity before his arrival. Upon his arrival it was quickly evident to the officials who received him and gave him a grand tour of the island that he really knew nothing of tourism, cities or planning. He didn't live up to their expectations; he left and nothing more was said. Recently another such Consultant from the UN came by. He did not receive so much advanced publicity.

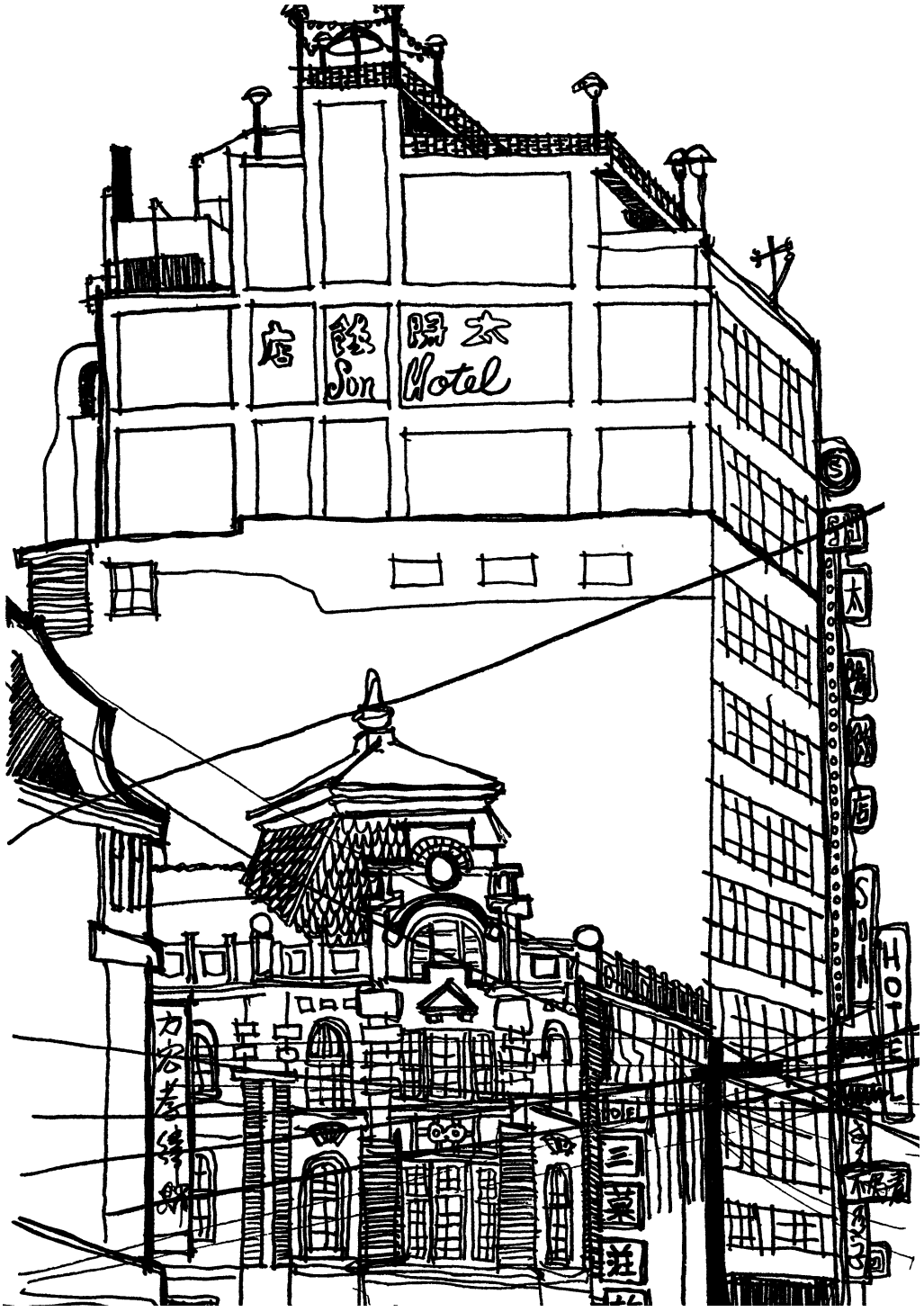
Hong Kong Architects, with recent financial problems, are seeking a foothold in Taiwan. Some work has been designed by them using local Architects to supervise construction. While there is no question as to their superiority over the Taiwan Architects in design and understanding, there are too many local stumbling blocks that may limit their earnest contributions.

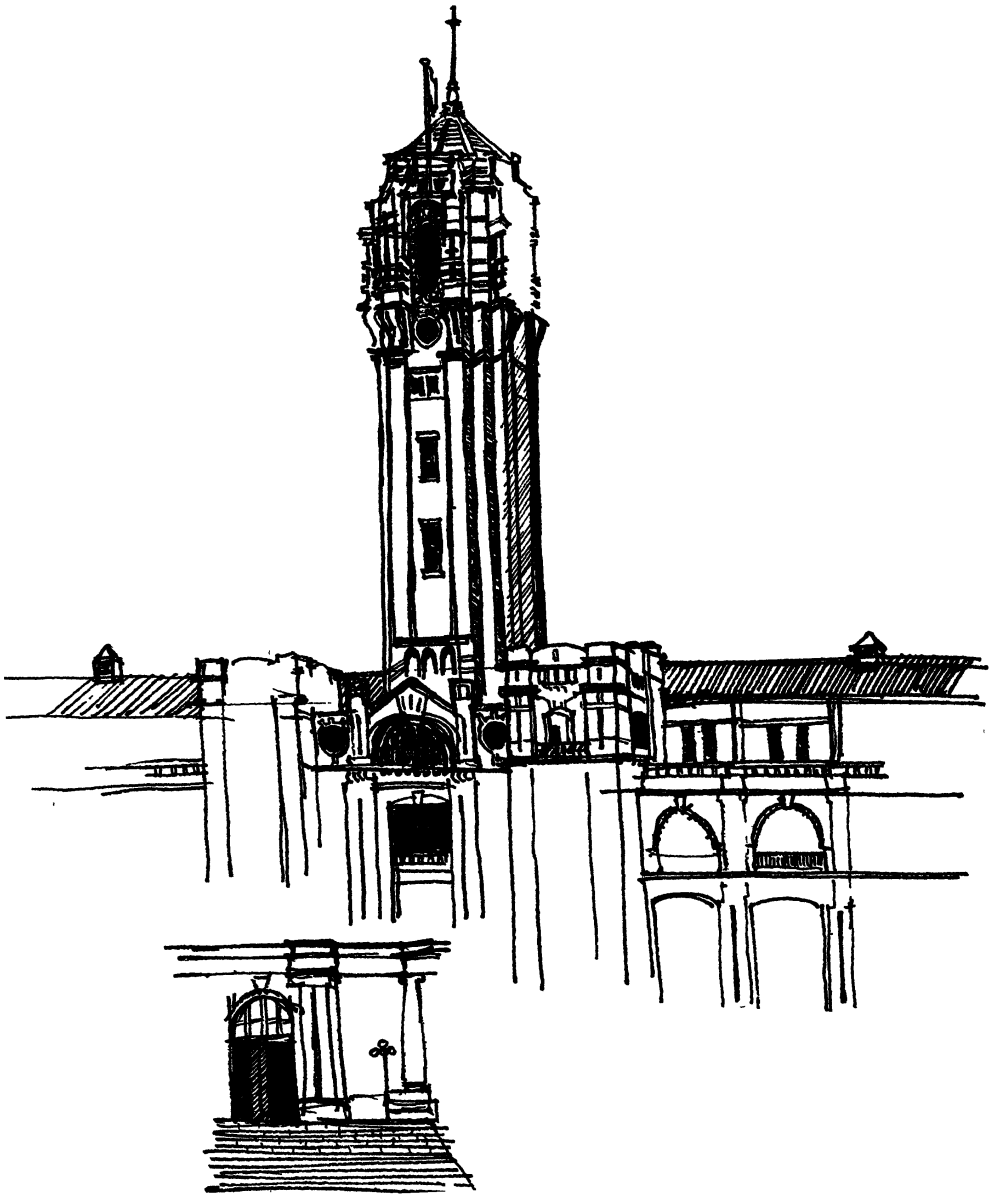
By 1958 Japan was again the Number One consumer of Taiwan products but the actual influence within the country exerted by Japan is today rather limited. Japanese investment, import and export has been strictly controlled. Up until last year Japanese movies were forbidden and now only thirty a year are permitted. A few Japanese companies in Taiwan have had their buildings designed by Japanese Architects. These buildings and factories are not masterpieces of Architecture, but they are clean, simple buildings often trying to use a little color. Their design and color is better than perhaps ninety per cent of the Chinese Architects can do. However they are mostly small and badly located on their sites.

There is now hope at present for a good piece of Architecture to be finally built in Taiwan. Recently the Japanese Architect, Mr. Tange has been commissioned to design a college outside of Taipei. In addition a Japanese contractor will be used. The Japanese who were in former times responsible for some to the best buildings in Taiwan are now returning. We are all looking forward to this design.

The buildings of an area are built with local material. The use of those materials may differ with the men using them. Today Taiwan's Physical Environment is a combination of the results of different Influences. The most obvious is the result of the unplanned, undesigned, and uncontrolled spread of ugly buildings by the Chinese. By them, traditional buildings and Japanese-built buildings have gone to ruin or become extinct. By them Taiwan has become cluttered with pseudo-Chinese tiled roofs—decadent—sentimental—pretentious—and copies of American buildings—meaningless—insensitive—false—all ugly; all as empty and meaningless as the round arches applied to the facade of the new Taipei West Bus Station.

SKETCH: Contrast in scale and appearance between the older Japanese-built hotel and the newer 'modern' one behind.


太陽
Son Hotel
HOTEL



At the Chinese New Year on the sidewalk in front of the new shopping buildings in Taipei City, a crowd gathered around a quack selling dragon powder that would cure all ills. To prove it was real, he had a fossil of a dragon on the sidewalk with him. To the crowd of Chinese it looked like a dragon. Upon close inspection, anyone with even the least education would have to laugh. Its head was a combination of an old cow skull with the nose and teeth of a dead dog! The elongated alligator-like body, instead of having ribs or any sort of spine and structural cage, was a solid mass of old broken cow, pig and dog bones of all shapes and sizes all wired together. The tail and feet were likewise concocted. A great many Chinese believed it to be real; the quack, clever enough to fool them and take advantage of them.

Are the Architects of Taiwan any less charlatans than this quack? Are their concoctions of building materials that attempt to fool the people by calling them Western or Chinese Architecture any less false than such 'dragon bones'?

II—4 THE ARCHITECTS

There has been a revolution of space in the West, but Taiwan fails to see it—they see only the exterior form without comprehending its essence—its spirit—its rationale or philosophy. The best example to prove this point are two buildings, side by side, on the National Taiwan University Campus in Taipei City. These buildings, the products of the respective Architects' thinking, best exemplify their attitude towards and understanding of Space in Architecture.

The first Agriculture building—now identified by the all-too realistic statue of a Taiwanese farmer— was designed by an American-trained Chinese Architect, no longer in Taiwan. He is often not given credit for its design, but the man who falsely claims it can be easily discredited by the analysis of his other works. None of them can begin to compare in design or understanding. The second building mentioned here is a prime example.

This first building's interior is simply two large spaces divided into two floors and interrelated spacially by a large circular stair-well which pierces the upstairs floor. The light for the two floors is different and it followed that the exterior expression and windows of each floor are different. The colors are restrained; the detailing light and sensitive; the exterior proportions good. It is primarily a spacial solution, with all detail and expression sensitively reflecting this.

The second building has tried to copy it— built later— at least in the exterior form, but has been highly unsuccessful, for the Architect who copied it understands nothing of space. The inside is stuffed full of small rooms, with not the slightest regard of their space or volume. The huge central stair, enclosed by walls, is heavy and crude. On the exterior, the differentiation of floors was not followed and the proportion drastically changed to the point of being awful. The vertical emphasis and Corbu-like roof cornice shows complete ignorance of the effects of scale, and the disregard for integration with the neighboring first building. The flaring bells of green tile allow too much color and their curves together with the over-use of marble make the exterior, too ornate—almost baroque. The total handling shows no understanding of Modern Architecture. It is in no way spacial. It is an immature attempt to outdo the obviously superior first building,

SKETCH: Japanese-built palace tower physically expressing a single, supreme ruler.

ARCHITECT GROUPS

The Chinese Architects in Taiwan can be classed and grouped into broad general categories, rather than calling out individuals. Most of the Architects will fall into one or more of these classes or groups based on the work they have produced or by their attitudes and approach to Architecture. Of course, there are minor exceptions, but these cannot be dealt with herein.

1— B—GROUP

In the Western schools of Architecture many fundamental Design principles are taught to students. While many of these principles are presented to the students' level of comprehension of Architecture, almost as 'rules', the object behind such teaching is, that to the student who has the intelligence and talent to grow and develop, these 'rules' are only a beginning and such a student will eventually outgrow them and be capable of finding his own rules, concepts and solutions. For example the student is told never to use only one step or to never face his building to the west. To the student level these make sense, but in actual practice there may be times when one step is a justifiable solution and cases where the many advantages of facing your building west far outweigh an hour or two of glaring sun every day.

But to the great mass of students who will never develop, they will at least, in their future practice, be aware of these basic fundamentals and hopefully follow them. If at least these fundamentals are adhered to, and not abused, the level of Architecture is at least raised to that level. Where large masses of students are dealt with this is a legitimate system of teaching.

We can call the strict adherence to such 'rules' or other principles taught in school, 'academic'. Many Architects can only do 'academic' work the rest of their lives. The real hope of the profession is that some, if not all, Architects will attempt to outgrow this academic thinking and find their own way. It is sad to see a person of thirty or forty writing novels or fiction following all the rules and ideas that he was taught in high school or middle-school. If that person had written it while in high school, it would have been graded excellent; but to know ONLY this all the rest of one's life is purely academic; is in no way creative and could never begin to rank with Art. It is likewise as sad to see an Architect designing buildings in his adult practice the same as he did as a student in his third or fourth year of school.

In Taiwan it is difficult to establish such a true academic group, simply because such basic fundamentals are NOT taught in the schools. However, regardless of what is taught in their schools, we can label as the B-Group all those Architects in Taiwan who have never been able to develop beyond what they were capable of doing in school. The B-Group, regardless of age, turns out work of student, or academic caliber, and does not have an understanding of Architecture beyond that of the student level.

This would also include Architects who continue to use all the tricks and pranks of students, such as copying out of magazines, cheating, copying from classmates, etc. Not only do students copy work. There have recently been built in Taiwan at least three churches to my knowledge that in some strange way resemble the Tunghai Chapel. About twenty years ago in the US the triangular-sectioned church was becoming such a cliche'that professors in the US told their students they would fail the next student who designed such a church. Apparently this has just reached Taiwan. It is remarkable that the influence of the Tunghai Chapel does not penetrate these Architects and take on the form or influence in spirit and direction of Architecture Design, but in the actual copying of the resemblance of the exterior form. Not one of these has the spacial quality of the Chapel. The number of works in Taiwan that have been copied from the American magazines can fill a book.

Most Architects in Taiwan would fall within this group.

2— A—GROUP

The A-Group is the other result of this system of schooling, but unlike the B-Group, these Architects were able to advance on their own, in at least some degree; to develop their own philosophies, styles, methods, ideas or whatever else they have that gives them their individual character. Within this group there are many degrees of both good and bad. The good is the hopeful and ideal case; this is what all Architects should strive to be. This includes those Architects who understand and work to develop their Architecture. Among the others the only justification of their work is that at least it is not academic, and they have at least attempted to do something either better or original.

Needless to say there are in Taiwan very few in this group.

3— C—GROUP

This group is the lowest level—those who can never even rise to the height of being able to comform to or to even understand those basic fundamental principles. They are either mentally or physically incompetent for Architecture or are better suited for other types of work. It is sad to find such people in school and to deal with them. Many are sincere students and work hard but are simply limited and ill-suited for the study of Architecture; many are not sincere; are lazy and do not work nor care at all.

In this respect, in the US this is not as great a problem as in Taiwan. In the US schools these people would neither be able to enter the school nor certainly would not be allowed to graduate. In Taiwan, however, it is not overestimating to say that 50 per cent of the Architecture students fall into this class. The reluctance of schools in Taiwan to fail-out such students is very unwise and detrimental to the good of the Profession of Architecture in China; and will eventually be felt by the environment and the total population. These bad students should be rooted out in school. This single policy of the Taiwan schools is enough to completely ruin the future of the Architecture of China. Because of the nationwide entrance examination to colleges these students are allowed to enter school. While that is not so easy to control; the fact that these poor students are allowed to continue and to even receive a Bachelor of Architecture Degree, is sheer stupidity on the part of the administrators.

A second aspect of this group, is that group of men who, though they have done satisfactory work in school, once out of school and into practice, all their understanding of Design or Architecture is forgotten. These men usually become interested in the Business of Architecture. They will turn out anything that will make them money. And in doing so, much of their work is even below the level of student work. A great number of buildings that are actually built would never pass the design course in school. This even bewilders the better students. These men are great plagues to the Profession of Architecture.

So then the C-Group consists of those men either incapable of ever reaching the student level in their actual work—yet have been allowed to receive a degree in Taiwan—or those who, once finished with school, forget once and forever any principles of Design or Architecture.

Architecture becomes for them a 'job' from which they can make a living or money. This group is much larger in Taiwan than is good for the profession or the public. Based on the number of students now in school, the potential for this group being even larger in the future is alarming. Together with the B-Group, these two groups form almost the entire body of Architects in Taiwan today — probably between 90 and 95 per cent!

4— D—GROUP

On the other end we have those people who are immediately able to do good work, or highly creative work, without learning, at least formally, these basic fundamentals—the Geniuses!

The real genius is one who 'just knows' these fundamentals naturally without being told or without apparent teaching. They are capable of going far beyond the fundamentals, and are not always able to explain why or how they arrived at such results. It just comes; but when it does come it is magnificent — masterful.

However, on further analysis these real geniuses in their own way are organized and disciplined and within their minds these general broad concepts are somehow there. In short, the genius is able to arrive at a solution more immediately and far beyond the capabilities of most others, but in looking over their work, the fundamental principles are all there; none have been abused; more than likely they have been used to their fullest possibility. Beethoven never played any music with notes that were OFF the keyboard. No matter how great his music, it is always within certain music disciplines. Being able to create such beauty within these disciplines is what makes a genius' work so great.

If we look at Frank Lloyd Wright's work in Architecture we are not always sure of how these solutions came out of his mind. We are not sure of the personal workings of his mind or his exact procedures of design, but Solutions they are. Space is solved; structure is solved; light is solved; human need and function are solved; feeling, experience, security and environment are all solved; and solved beautifully. This is what makes his works so great. And if we even would want to judge his work by judging only the exterior form, as is done so much today by students and misguided Architects, his buildings are even beautiful in that respect. Perhaps Corbu's work could not stand up to such a rigid examination.

Unfortunately there are no real geniuses in Taiwan or on the whole Chinese Architecture scene or horizon. However it is necessary to discuss this because many Chinese fail to understand that there is Order in Genius, and secondly because the D-Group in Taiwan is really a classification of 'so-called' or 'self-appointed' geniuses. And Taiwan does have a few of these.

These people in Taiwan who claim to be geniuses, generally approach any problem with complete ignorance of any fundamentals or even a true understanding of Art or Architecture.

They generally want to be called 'Artists', hold a high-regard of themselves, are easily offended if criticized, and generally 'act' the role of genius. They are constantly coming up with the 'big idea' and simply because They thought of it—it MUST be great! They are too egotistical to reject their own ideas as bad and of course are unable to objectively or critically judge their own work. These people are clever enough to have 'crazy', 'wild' or 'fantastic' ideas. In fact, they believe, the more fantastic the better. They appear as geniuses in the eyes of the lay and common people who know no better and are unable to judge. They also are quite capable of impressing the B-Group and the C-Group within their own field; simply because the B and C groups may really not understand Art and because these 'wild geniuses' can do and think of things that these two groups themselves are incapable of doing.

However, when up against the A-Group and the real geniues, these people 'don't hold water' and cannot stand up to the real test. The A-Group and the real geniuses really know where these 'false-geniuses' and 'pseudo-geniuses' stand. However since the A-group and the people of real understanding are so few in number, and because the great mass of people, including government officials, critics, newspapermen, and even the deans and professors of universities, don't really understand, these pseudo-geniuses can 'make it'! These pseudo-geniuses are capable of fooling and impressing the high government officials and rich or influential society benefactors who either bestow commissions or social rank—or both.

However, at heart, they are under constant strain and fear of being 'exposed', and suffer a terrible complex because of this, and because of their unacceptance by the A-group and people who understand. This complex leads or drives them on to even wilder things and usually more desperate attempts and schemes to prove and uphold their rank as 'artist' or 'genius'.

While there are no real geniuses in Taiwan there are several 'self-appointed pseudo-geniuses'. These people are particularly difficult to work with. They are usually in the position to receive important commissions of work and their wild schemes are the worst possible solutions to the Architecture problems of Taiwan. No regard whatsoever for the human needs required in Architecture, constant abuse and misunderstanding of fundamental principles, and complete lack of any order, characterize their 'works', as well as their being wild, incoherent, almost-comical solutions. Taiwan would be better off without such 'Geniuses'. In their minds, they can do 'no wrong'. In reality they can do 'no good'!

This grouping has been of course highly oversimplified. But in broad terms such a classification can include all the present Architects in Taiwan. The point here is not to perfect such a grouping, but to make others aware that such a system does exist. Architects in Taiwan are usually unaware of such existing differences among themselves.

ARCHITECT CLASSES

Looking a little closer at the Architects in Taiwan it is possible to further classify them. These classes may be entirely independent of the grouping system. Certain relationships of groups and classes are inevitable, and in thinking of certain individuals they would naturally fall within a certain group as well as a corresponding class. But as presented here they are two separate distinct categories; the groups being a more broad classification, the classes being a more particular system. This system goes from most broad to most particular. The next step after the groups and classes would be to review actual individuals. This of course will not be done here.

Within the classes that follow there is a hint of age-grouping but the classes are not restricted in any way to age. Looked at very broadly there does appear to be a corresponding age-group for each class, but this aspect has not been developed nor is it emphasized in any way.

1—THE OLD SCHOOL

These are the men who know Architecture
only as what they call 'traditional' — as a copy of a Ming roof or a Tang roof —
They know design only as an Idea —
a wild grasping at solutions that have nothing to do with the problem at hand
yet they use recent materials and methods to build —
but they twist and force, and squeeze and warp, and in everyway abuse
these materials against their natures in order to make them
'look like' or give the impression of 'tradition'—
They are the makers of scenery— and illusions— and fakes !
They know no method— no procedure— nor order in Architecture
They do not understand structure, mechanical or any other facets
of technology— and likewise abuse these
They are eclectic-copying and abuse the styles of the past
as if they were picking out recipes from a cookbook
They know originality of design only as the copying of some past detail or building
that no one else among them has yet found or copied —
and they jealously hide their books and their 'sources of inspiration'
They are sentimental—and want only to be reminded of things past —
They are too old to ever understand
or to ever learn the real meaning of Art and Architecture —
They have made no real contributions to the mainstream of Chinese Culture or Chinese Art —
They have only been the cause of— and have only spread —
confusion—crime—and chaos !
Luckily —
in a few years in the future —
this group will be gone —
forever

2—TAIWAN'S ONLY TWO ARCHITECTS

Of all the so-called Architects in Taiwan today there are only two
who really deserve the name 'Architect'
They rank head and shoulders above all the rest—
They are of individual stature — both have talent
yet their greatest advantage is that they understand the meaning of Architecture
One man has the most understanding of Modern Architecture
of all Architects in Taiwan—
The other has the most sensitivity of all the Architects in Taiwan—
yet each has some of both—
They are modern in every sense
They are the exceptions of most of what is said in this book
They are the only reminder that Architecture is really creative—
and not just copying of things past or present
Ironically these men seem out of place here—
they have been influenced by Western method—
their work is too finished for Taiwan—
they are not 'necessity' Architects
And while these two men may be objectively criticized on some grounds—
it is criticism of a higher plane and of deeper insight—
They stand head and shoulders above the rest
and deserve the praise and the place of their own—
Their integrity and honesty alone would place them in a separate class
Are two men enough to carry the entire burden?
Will their struggle and frustration be in vain?
Ironically—
they have done perhaps fewer buildings and
have fewer commissions than the others!

3—THE COMPROMISE SCHOOL

This comprises that group of so-called Architects
who will not hesitate to compromise—
In age they may be the same or younger than the old school—
They may be of the same general age as the only two Architects
especially their more outstanding members but may include even those just out of school
many have come from the old Chinese schools on the mainland—many have been abroad
They understand more than a little of modern Architecture
Yet
One day they will attempt to design a modern building
and the next—try a version of a Chinese Roof
without blinking an eye
they will compromise—
They will compromise their understanding of Modern Architecture
to copy old school stuff—because the client wills it
They will compromise their understanding of Chinese history and culture
in turning out Chinese Roofs that they know to be trash — because the client wills it
They will compromise good design principles of which they know better
to hack out inferior work and buildings quickly and cheaply — because the client wills it
They will compromise all principle — ethics — ideals — to get the job — and money
They will compromise to further their prestige and glory—
They will compromise Art—Country—City—Family—Self—
They will compromise their all—
Even their personal integrity—
To get money!
Unfortunately—
they'll be around
for a long time to come

4—CHENG KUNG ALUMNI

Cheng Kung University being the oldest school, and for a long time the only school of Architecture in Taiwan, has turned out a great mass of Architects. Those classes who graduated shortly after the coming of the mainland Chinese are only now approaching forty years of age. They are only now coming of age in Architecture. Since that time there has been a large number of students pass through the school; so there are within Taiwan, Alumni of all ages.

So far most of these have filled in as draftsmen and job-captains and staff in all the offices, including government agencies and company offices. Even those who have their own offices or those who were responsible for actual work in other offices, have produced little of note or value. As a general rule these men have made good draftsmen; talented, creative Architects, they lack.

A few of the graduates who have had some potential have left for the US long ago. The very few who have shown some hope, here in Taiwan, may be of a different classification even though they are graduates of Cheng Kung. There are those responsible for the designing of Chinese Roofs, and the quest of money may have led some into the Compromise School.

It is in this class that falls all that large mass of Cheng Kung graduates who have been capable of making working drawings and putting in their seven hour working day, but who en masse lack real talent, imagination, taste, or ability in Architecture.

This forms a large block of Architects in Taiwan at present.

5—OTHERS

This is simply a catch-all class for any Architects who may not be Cheng Kung Grads, not of the Old School or the Compromise School, nor even of the final class, the Young Hopefuls. The young graduates of the other Architecture schools are now beginning to increase in numbers—but are yet too young to prove themselves. Not all are 'hopeful'—especially with Taiwan's reluctance to fail students in the Architecture schools. So for the present until these students become practicing Architects, they must be included in this class. As a whole, the total number or influence exerted by this class is small and unimportant today.

6—THE YOUNG HOPEFULS

Architecturally, young means below forty. This class includes all of those Architects, Architects-in-training, or students who show the potential, through their school work, writings, their understanding, or actual early works, of becoming good Architects in the future. It is 'hopeful' that they do.

There must be a sub-group within this class. Over the past few years any student who has shown any real talent or potential has, as soon as possible, gone to the US or elsewhere. They have not returned and perhaps never intend to. We can 'kiss them goodbye' and not expect them to ever return or care about China. They will become Americanized, work for American Architects, earn good salaries, marry and live in comfort — they won't return. It should be noted that not all students who have gone abroad are automatically in this class— far from it! Many bad students and Architects have gone to the US and will continue to go. It is only the ones with potential and talent who have left China that must be included in this sub-group. But definitely not all that have gone abroad are in any way 'hopeful'! They are mentioned here to point out that the best of China's young hopeful talent in the Architecture field have left.

This class really includes then, those young Architects and potential Architects now in Taiwan. These are some young men who have not gone abroad, but have stayed here and have become involved in actual work. They have done design through other offices or in a few cases have received commissions of their own. While none of the work turned out thus far is masterful, it is good considering the age of the designers and more important: that the designers have honestly tried to do a good piece of design. One example that comes to mind is a medical college designed by a very young man. There are many faults and criticisms with the design of these buildings, but to have been done by so young a man with such a sincere approach is praiseworthy.

The hope for any improvement in Taiwan's Architecture and Physical Environment must be placed in these young men. The hope of Taiwan's Architecture future lies within this very, very small class. For it is they who will be the real Architects of Taiwan in the future years.

THE ATTITUDE AND UNDERSTANDING OF THE ARCHITECTS IN TAIWAN

This is a brief review of the Architects' in Taiwan general attitude towards certain aspects which are necessary and vital to the design and construction of buildings.

SPACE: completely not understood and never considered. The interior is a bunch of rooms to the Taiwan Architect and the recent developments and theories of spacial concepts in Architecture have not been felt here.

LIGHT: Never considered. Outside of my course, this has never been mentioned in design classes in schools. Even buildings that are built never consider it. There is one outstanding building in Taiwan which was completely constructed before the Architect even thought about putting in electrical lighting. The windows of the same building, as in so many others, were thought of as elevation elements and not thought of in terms of how much light or direct sunlight they would emit or block out of the building's interior.

STRUCTURE: This must be considered—but only in regard to the building not falling down. There is no thought given of integrating structure with space or light. Structure simply means beams and columns to the Taiwan Architect. It is synonymous with Concrete! However even buildings by certain Architects have collapsed and failed, some by earthquakes, and yet these Architects have survived! Even this aspect is not always sufficiently answered!

APPROACH: Simply never thought of. Somehow at the end of the design a door is stuck in somewhere. To arrive at a famous restaurant in Taipei, it is necessry to walk along the service alley to the rear of the building to take the elevator up. No one thought of a main entrance or a convenient public lobby. It is not surprising that every student when beginning to explain his design project, will never start at the entrance and say here is where one enters; they will invariably start somewhere in the middle of the building to begin their explanations. Their designs are usually as confused as their explanations. The walk or paving or approach outside of the building proper is never considered until some high-ranking offical complains about walking through the mud.

HUMAN NEED OR USE; FUNCTION: What's that? This is completely unknown to students, professors or practicing Architects. Human need: to eat!

COLORS: too awful to mention!
TEXTURE: something to play with in Basic Design in school and then to forget forever!
ACOUSTICS: courses are offered in this and some students do a lot of complicated calculations and problems for homework; but in practice it is never mentioned or considered.
AIR-CONDITIONING: something only for rich tourists in hotels.
HEATING: "What's that? We don't need it in Taiwan." Yet it often reaches 40 degrees F. inside rooms—too cold to work or study comfortably; and interiors, too damp to dry out wet clothing.
PLUMBING: this is usually installed in larger buildings, but not one Architect has ever thought of how to use it correctly. Most sinks and fixtures, requiring water, do not work. Most water supply does not have enough pressure to work in the first place. Too many fixtures are too easily broken and never repaired. A public toilet near the provincial museum has been flushing with running water for over five months now and no one is aware of it. Most of the Chinese public doesn't understand the proper use and care of these things. Even seasoned Architects cannot lay out a WC well. To many people the street is the WC!
ART: Old Chinese Paintings to be found in museums and in books and to be copied.
AMERICAN ARCHITECTURE MAGAZINES: The source of inspiration as well as the source for design ideas to copy!—the 'bible' for Chinese Designers' ideas.
LANDSCAPE: trees or flowers or something like that; Chinese rock gardens.
CITY PLANNING: raised highways, lots of trees and big white blocks for buildings scattered everywhere; big drawings to hang on the wall.
ENVIRONMENT: up in the mountains or something like that.
INTERIOR FINISH: "I didn't think about that!"
FURNITURE: chairs and things to be bought by the owner.
DESIGN: drawing good forms, beautiful elevations and nice water color perspectives.
FORM: what every Architect strives for. His building must be a good form. Even with this distorted attitude, the buildings they turn out are not even good or interesting forms.
A BEAUTIFUL ELEVATION: the whole purpose of design.
CLEAN-UP: a hot bath! ORIGINALITY: "what's that?"

COPYING

One of the most widespread practices of all the Chinese Architects is the dependence on and copying from the American Architecture magazines. Whether it is the intention of these magazines to have all the other countries in the world copy wholesale from them, or whether it is the natural result of circulating such things among the Chinese, who feel no qualms about stealing or copying others' ideas or work, I don't know. But that it is wrong, I do know. If it is the magazines' intention, then they are wrong; but if it the Chinese Architects who are purposely doing it and who are really incapable of original work, then they are wrong.

OFFICES

Most of the Architects' offices in Taiwan are dark, gloomy, cubby-holes somewhere in back alleys. The Architects 'justify' this by saying that the clients in Taiwan never come to the Architect's office, but rather it is the Architect who must always go to the Client's office.

It is not intended or suggested that every Chinese Architect must have an expensive Western-type office. But their excuse is no justification for the environment in which the Architect and his staff must work and design. There is no sensitivity reflected in the layout, furnishings or selecting of these offices; there is no creative excitement within these offices; most of them are even dirty! Who feels like creating Architecture in them? One farsighted Architect in Taiwan has tried to design his office. His feeling as an Architect and Designer has come through into his personal and immediate surroundings. Even music is played for the employees. This however, is a rare exception.

Last summer I had the opportunity of visiting Tange's office in Tokyo. Just to enter the drafting room, one is stimulated! Drawings cover the walls; Architecture models are all about; the look of the employees, their dress and expressions and mannerisms all convey the idea of sensitivity, Design and Architecture; Architecture as a meaningful Art with profound purpose, not simply a job to go to. It is an exciting and stimulating environment in which to work and design. One almost feels that anyone could do better work in such an office. In Taiwan the average Architect's office has NO feeling!

They are cold, bare and uninspiring. One feels he wants to get away from them as quickly as possible. How could a man whose life's work is design based on sensitivity, work in such surroundings? The answer is that most of the Architects have no sensitivity or feeling in design, or in themselves, or in anything around them. How then can they convey any feeling in their offices? How then could they convey it in their buildings and in their work?

FAMILY

In Taiwan there are too few good Architects because the men who claim to be Architects think too small—their values are too common—they are unwilling to devote all the time and effort required of Architecture. The best Architects are not common men with common values; they do not operate on such common values and cannot be judged by such.

One office hired a young Architect in his early thirties; he came in every morning about one-half hour late, claiming he must take his children to school first. He read the newspapers for the first hour and then was the first to rush home for lunch and the last to return three hours later. Because he had gone all the way home to eat and then back again, he was too tired to do much work, and then about four-thirty he had to leave early to pick up his children from school. In the normal seven hour day, the office was lucky if they got two full hours' work out of him. His father was an important official; they didn't dare fire him!

The average Architect in Taiwan is first interested in his personal family life and in his children, which is commendable, but the place of Architecture in his life is really unimportant. It becomes a job from which he can make money, and from which he can run away each night back to his wife and family for a big dinner and to forget about until the next day in the office. While families are important, no great Architecture can ever be produced by the small attitudes for work and design which is prevalent among the Chinese Architects.

It does not follow that those men who neglect their families will automatically become good Architects, but the whole point is that Architecture requires a higher set of values and a great deal of time, attention and devotion, and cannot be of second importance or done whenever a man has a little spare time away from his more important personal interests.

An understanding wife is essential—but rare!

THE ROLE OF THE ARCHITECT

The role which the Architect plays in Taiwan is slightly different than that in the US.

In Taiwan a great deal of work is handed out by the government, either directly or through its many agencies. The government is responsible for most buildings of any size that would normally require the services of an Architect. So then the client in most cases is the government. And in Taiwan, NO ONE, regardless of his ability or training, knows more or knows things better than the government. This attitude prevails in everything, including Architecture. This all results in 'someone up there' making major decisions about buildings and even details, FIRST. Then an Architect is hired to carry it out. The design or style or what have you is predetermined by the 'brains' upstairs, whoever they may be. The Architect is useful only to make the drawings or blueprints to carry out their, many times scatterbrained, ideas. Government officials, who know nothing of Architecture have been known to make changes and to 'correct' details on Architect's drawings because they did not look 'Chinese' enough! It is even rumored that the top man himself makes architectural sketches.

But exactly who it is that makes these preconceived decisions, of which the 'successful' Architect, meaning the one who will play ball with the officials — draw up and hand back their ideas to them and pay the 2 or 3 per cent kickback in addition — is not quite known. But almost in every job awarded by the government, the announcement of what will be built, including design features, is made prior to the awarding of the contract and 'choosing' of the Architect. The way it should work is that the Architect should be the one who advises officials on what is the best thing to do. Too often these preconceived notions take on the form of the 'big idea' and are not even intelligent or meaningful Architecture solutions. Who dreams up these ideas is beyond the public knowledge.

Many of the larger agencies and bureaus have large staffs of engineers and Architects, who do advise the officials of that agency regarding work to be contracted out to private firms. These offices are staffed by Architecture students who upon graduating could not find work elsewhere. Sometimes they are the poorer students or those seeking security and bureaucratic positions, where they may not have to work too hard and still be sure of promotion.

So then these staffs, often of inferior ability, will be advising or even 'correcting' the design work of more understanding and more talented private Architects. And the Architect must swallow it if he wants to retain his position; others can always be found who are willing.

In some cases Architects are called in during the preliminary stages for advice. But 'advice' really means agreeing with, approving or going along with things already thought of.

A visiting American was called in to be a consultant to one of these agencies. Before he was awarded the contract, he was escorted around the site and shown what the Ideas were that they had thought of and wanted him to approve. How these ideas, many of them ridiculous, were dreamed up or by whom, he never bothered to find out. These officials could see no reason for his requesting a study of the area; they had already done that. They couldn't understand why he didn't immediately praise their brainstorms. They could not understand why he as a consultant would want to make any recommendations other than the things they had already thought up. They could not understand the need of any new advice. Needless to say he didn't accept the contract.

At first glance one would say what Taiwan needs is good advisors. I am personally led to believe that even if the top men in the world in the fields of Design, Architecture, Landscape or Planning were paid all the money in the world to make sound recommendations to save Taiwan, it would do but little good under the present system.

Those officials in the positions who would receive such advice would not be listening to what these men were saying, their own heads full of their preconceived nonsensical schemes. And further, after such recommendations had been made, no one would ever read them or study them or know how to follow such advice. Things would simply go on in the same old haphazard way.

The attitude of the officials who control building or award contracts is the biggest stumbling block that a good Designer or Architect will have in Taiwan; though not the only one! Under the pretense of helping and representing the people, these officials are doing great harm. The 'infallibility of officials' in all matters, even those of which they are not trained, is a hangover from Imperial days and must be done away with in the modern world.

Once a design is signed with an official 'chop', and this often is done on early drawings which have not been thoroughly studied out, it cannot be changed for the world, regardless of changed conditions, new thinking, new advice, etc. The workings of the government organizations and officials are too rigid for the flexibility and openmindedness absolutely essential on the part of all involved during the entire process of Architecture design and construction.

A man in charge is obeyed regardless of his administrative ability or capability. Once he is in 'charge' everyone must follow—even the Architects he may hire. Many of these men, in both higher positions and in less important ones, are what we may term 'practical'. They can see only hard, practical 'reason'. They are in administrative positions and become accustomed to being 'in charge', and of making 'big decisions'. This has made them feel like 'big men' and many are too egotistical to admit that they do not really know anything about Art or Design. As a result it becomes harder for them to accept the 'advice' of some Architect, especially one who does not operate on the hard-nosed, tight-fisted, practical reasons of these administrators, but often 'feels' or cannot explain 'exactly' why a certain space or material is 'just right'. This is further reflected in the social and economic position of the Architect. In Taiwan he ranks rather low in both. For example a President of a Bank is much more important in terms of 'position'. He is in effect a part of the government and his position becomes venerated. In dealing then with an Architect who may be designing a new bank, the Architect as part of this whole social system must be subservient to the bank official, rather than cooperatively meeting him as an advisor or consultant capable in his own right. In almost all work, there is too little cooperation between Client and Architect.
The understanding Client, who has faith in his Architect and works towards a compatible relationship with him, is extremely rare.

A foreign consultant had a congenial and compatible relationship with the man in charge of a Chinese bureau. Mid-way through the project, a man who had been a draftsman for six months suddenly, through political manipulation, replaced the former chief. This new man, of narrow understanding and experience vetoed all work accomplished under the former chief, merely to show his new power！。祖上積德。

In recent months more and more investors have been coming into Taiwan. Many of these men have had experiences in the US, Japan, or in Hong Kong. They look for Architects in Taiwan, who they expect to have the same experience in such matters as the Architects they had worked with previously. And even more so he is looking for advice from the Architect on the local investment climate. They are simply unable to find any such Architects.

In such an Architect, the investor is looking for a little more than purely Architectural services. The Architect these men are looking for must have a sixth sense, or a 'nose' for investment possibilities. In the US a great many of this type of Architect came to the fore after World War II. In some aspects of Architecture in the US it is almost necessary for the Architect to have this understanding and experience in order to survive. It simply does not exist in Taiwan. No one understands it. Preliminary feasibility studies are unheard of.

These investors also, and this is a MUST, expect of the Architect—and this is certainly normal and reasonable—good taste and good design. Unfortunately this does not exist in Taiwan, either. In the West many Architects are known for their tastes. Clients will choose certain Architects because they like their taste or because they realize the Architect has better tastes than the average, common man. In Taiwan, it would not be an exaggeration to say that the Architects have about the same tastes as the common farmer.

There is the general impression in Taiwan that Japan has nothing to offer in the way of modern Architecture. But look at their recent publications—and many of these investors see those. No one in Taiwan is capable of such fine work; of such sensitive design.

The few Architects with whom an investor might do 'business' are not concerncd with design and so the investor hesitates to deal with them. These are the C-group businessmen of Architecture. So in the end, an investor cannot find an Architect who can give him aid in investing and he cannot find an Architect whose design or tastes are good enough to satisfy his potential investment. The investor can only seek out an Architect from Japan, or Hong Kong or even the US, and use the local Architects to supervise construction. Or the investor is so discouraged he may choose to invest his money elsewhere than in Taiwan, for this simple reason — Taiwan has no first-rate Architects.

SYMBOLIC DESIGN

It is prevalent among some Designers and Architects, especially the older ones, that all design must have 'symbolic meaning'. While in a sense this is true, it is not true in the way these Chinese Architects interpret and implement it. To some it means that the building must actually take on the form of a twisting dragon, or that a shop that sells lights should have a huge replica of a electric light bulb on the roof. Also, they think that all planting should always be in the actual shape of the Chinese character that has some appropriate meaning to the place or location. The hedges in the New Park spell out T-A-I-P-E-I, or often chrysanthemums are used to spell out 囍, good fortune for weddings or special occasions. Even gravel or small stones are used to spell out characters with special 'meaning'. To think that design must have such direct resemblances is old-fashioned and really meaningless; if not childish. It is really 'corny'. To plant some beautiful trees and create a pleasant environment, it is not necessary that those trees spell out 'happiness'. It is the beauty of those particular trees and the space, light and shade that they create that are the design criteria, and not the cleverness of spelling out appropriate words. Many Chinese seem to delight in such nonsense.

It would not be surprising to see one of these Architects who thinks this way, design a group of hospital buildings that when viewed from the air spell out the Chinese characters for 'get well soon' 早日康復. Perhaps this has just given one such Architect a brilliant Idea! It is the internal functions that people carry on within building spaces, relationship of those spaces and structural enclosure of those spaces which give rise to the final form of the building and not some preconceived form or shape or clever likeness to something else that gives meaning and beauty to a building or Architecture.

An idea actually thought up was, in the fact that the mountains behind Sun Moon Lake are called the 'blue dragon mountains' and that since in Chinese history the Dragon is always playing with a ball, that it would therefore be appropriate and 'symbolic' to design a huge bouncing ball to be placed on the now-beautiful little island in Sun Moon Lake! Hurry to see the island before it is ruined! Perhaps some such Architect will design a bal-tze shop 包子, Chinese dumpling, in the form of a huge steamed bal-tze to be placed in the center of Taipei.

DESIGN

A student suddenly saw the light as to why I was demanding so much study in their design projects. "I understand now", he told me, "but in the office in Taipei where I worked last summer, we spent only three or four hours on the design before starting working drawings!"

Architecture Design is a process in which all the facts must be considered to find a solution. I have been asked how I would have designed such and such a building. All I can say is differently than the way in which it was actually done. No Designer can know the answer to that until given the job to actually do it, and until he actually studies all the factors and conditions necessary to solve that particular design problem.

No one could design a classroom for example without first knowing what was to be taught in it; without talking at least to one teacher, if not all, who were to use it; without knowing how old the students were who would be using it; without some idea of how big or small they were; without knowing the hours of class during the day or night; without knowing how many students wore glasses; without knowing many such other factors, even knowing the students' general IQ level. Only when enough was known about the occupants and use of that space could a design begin. It is possible to say so many square feet are needed for each student × the number of students = the size of the room. This is only useful for preliminary estimates, but is in no way a substitute for or the final product of Design. A Designer could never superficially look at the outside of a building and say how he would design such a building.

In addition to the misunderstanding of Architecture in relation to time and place, the Old School Architects do not know how to design. These old Architects can be called dead wrong on two counts: 1—they don't understand the design of real Chinese Architecture and 2—they don't understand the design of Modern Architecture today. They see Chinese Architecture as a tile roof or a dragon detail. They do not understand the essence of what made the past buildings of China rise to the level of Art. They do not understand design with the use of materials that old Chinese master-builders-architects developed and knew so well.

Those master-builders understood winds and how to deal with rain and climate; they knew the use of wood and tile and brick; they truly understood their materials, and their forms were the result of this understanding. They were developed over a long period of time and everything came to have meaning. The master-builders went in a process starting with the need of the time and by the use of their knowledge of those materials, the building form became the result, the end of the process. Today this is all reversed. The Old School Architects begin with the form and then work backwards, but even so there is no real process. Everything simply becomes subordinate to the form. Everything is sacrificed for the form. There is no understanding of a process of design. There is not even an understanding of materials, for concrete is forced and doctored up to imitate wood beams and columns and wood roofs. Tiles are not made here as a natural product of the time or economic structure of the times, but rather tiles are custom ordered in imitation of older models. There is no process, but rather a picking and choosing of detail to be used as one would choose pastries to take home for dinner. These old foggies are NOT carrying on 'Traditional Chinese Architecture', for they don't understand what that means. Their practice is merely the criminal and emotional application of what appears to be Chinese. It is no more Chinese than the foreign child who dresses up in a silk robe and wears a Chinese mask at Halloween, pretending for a few hours to be the illusion of a Chinese child.

Secondly, they really don't understand Modern Architecture. This is very obvious and evident to a foreigner coming from the US and trained in Architecture within the last fifteen years.

These old men do not understand modern Structure. They completely lack any comprehension, or philosophy of structure. They scatter columns around, placing a beam here and another there. There is no order, system or any sense in their use, or rather misuse of structural frames or members. I don't advocate that structure must be a rigid module or rectangular box, but there must be some orderly use of structure, especially in its inseparable relation to the space it encloses and to the light it omits or emits. Modern Architecture has come to realize the necessity of a systematic, orderly use of structure, as well as new, creative, bold forms directly related to space. These old men behind the Chinese Roofs understand nothing of this.

The whole essence of Architecture in the modern sense today is its approach and its awareness of Space. Space is conceived of as a starting point. The Architect wants to make enclosed spaces that will allow a specific human need or function to be carried out within it. Space is related to its enclosure, the structure, and with light and surfaces and detail to create suitable environments so that those functions of man may be carried out fully. These enclosed spaces within a building are related to each other in logical, orderly ways or growth to insure the proper relationship of parts, activity or function. Past cultures have been aware of space, but it is the new bold use of space, and entirely different definitions of spaces that makes Architecture modern. It is not a flat roof, or a special brick, or plain surfaces that makes Architecture modern; it is the spacial conception, it is the use of structure in relation to that space and the use of light, detail and other necessary elements to complement or supplement and become an inseparable part of that concept. While this criticism is primarily directed at the Old School, it must be pointed out that it is this entire explanation of modern Architecture which the vast majority of Architects in Taiwan do not understand or practice.

Another aspect of modern Architecture is its use and integration of Mechanical Equipment. This is relatively new. These men again, are completely ignorant of the use of these elements, let alone having a philosophy or approach as to their use and integration within a building. After all the Temple of Heaven in Peiping does not have air-conditioning nor a plumbing system and WCs. There is no 'traditional' precedent for these old men to copy. Mechanical Equipment is new and strange to them. They fear it and shy away.

And yet today, for a building in the world to be considered Architecture, it must, besides its relation to time and place, be conceived as a spacial conception in relation to a specific human need, it must be enclosed by an orderly and related structural system and it will probably make use of some mechanical equipment. The Chinese buildings must also have these, not only a tile roof. The first is completely ignored because not one of these Architects is even aware of it; the second is highly abused even though absolutely essential for the building to stand; and the third is either neglected or abused because of a total lack of understanding and unfamiliarity of its nature or requirements necessary for it to function properly.

Take the Science Hall again for example. The structure is wacky; anything that will allow the preconceived form to stand up is all right; it must have toilets and water, and lighting, yet these are difficult to find, badly laid-out, and arbitrarily placed; it must have space, space for exhibition, space for entrance, space for lecture, etc., but these were never considered; the space that is there is merely that leftover after the exterior 'we-did-it-before' form was built.

Part of the fault lies in the fact that most of these older Architects were schooled in the early years of this Century. At that time they were not really schooled in the traditional master-builders' methods or philosophy. Yet at that time Modern Architecture was only in its infancy in the West and none of it had penetrated China. The formal education of Architecture in China has a history of only less than fifty years. These early schools were patterned on the eclectic programs of the Beaux Arts and the West. They learned only a hash of this and a hash of that. The few who developed, came out of this poor training, but went to the US or Europe. Of course there are those who went abroad, but never developed. It is likely that the best of the early graduates of the Chinese Architecture schools never returned to China. Regardless, it is safe to say that the best of the Chinese Architects in the world have in one way or another been exposed to Western thought.

Another fallacy is that these old Chinese Architects believe that since they are Chinese, whatever comes out of their heads is automatically Chinese Architecture. This is ridiculous. These men today, then are where they are in the position to receive commissions and stand at the head of their society, simply because of age. Younger Architects must wait till they are gone.

A great revolution took place in the world of Architecture in varying degrees after the Second World War. It has only hit China in the form of men returning from abroad. It has not yet fully penetrated into the Chinese culture and philosophy, and so there is confusion. Regardless of the broad world movements, most Chinese Architects who were products of early educational methods, have never really understood Chinese Architecture, never understood Western Modern Architecture or method, and have never understood Design. The applied-facade-eclecticism of theirs has proven too insufficient for the solving and designing of the needs of modern, mid-Twentieth Century Chinese Architecture.

THE ARCHITECT AS COORDINATOR

It is quite fashionable to refer to the Architect as a Coordinator, but it makes more sense to call him a Designer. For by the very definition of Architecture Design, it includes the considering and the coordinating of ALL parts.

To be an overall Designer, the Architect must understand all the parts. There is a controversy here, for to understand he does not have to do the minute calculations and detailing of each part. In school, the Architecture student is usually required to do all this detailed work, but in practice it is sufficient to thoroughly understand the nature of these parts.

Today buildings are becoming so complex that it becomes impossible for one man, even from a time-expense standpoint, to do all the parts himself. Buildings in the West are moving towards even greater complexity with the introduction of buildings which contain many uses within the same building. Rather than have the Architect do everything himself, it is more economical and more desirable to call in a consultant who knows his special subject to infinite detail and who keeps up on all the latest thinking and development within his field. An half-hour talk with such a specialist can save the Architect days of time, reading and research. It is a pleasure to work with a really good consultant; one who thoroughly knows his subject and understands its relationship within the building. He can keep the Architect up on all the latest trends and make him aware of points of view of which the Architect is usually unaware. Over a period of years the Architect, with an open-minded attitude, can learn a great deal from such a man. However the Architect must know enough about each field to know what this man is talking about, and have enough judgement to decide how best to use this information within his total design. It is unwise to simply accept all the expert says, for he is like most experts, concerned primarily with his own particular aspect and cannot see the entire project as a whole. It is the Architect as Designer who must be capable of seeing all the parts and controlling and coordinating the whole design.

For example an expert on electricity and lighting will tend to see the Architect's building simply as a housing for his lighting and he cannot see nor understand structure, functions, needs, or other such aspects of a total design of which the Architect must be constantly aware.

In the US today it is almost standard practice among the Architects' offices to hire the following consultants:

Structural Engineer—Civil Engineer

Heating, Ventilating, and Air-conditioning — Mechanical Engineer

Plumbing — Mechanical Engineer

Electricity, lighting, and vertical transportation — Electrical Engineer

Landscape Architect Cost Estimator Artists

Specification Writer Acoustic Expert Kitchen Layout and Equipment Man

and other such specialists such as foundation engineers, soil engineers, industrial designers, model makers, professional delineators, photographers, geologists, economists, hydraulic engineers, etc. The dependence on these specialists varies with each office, size and nature of commission and so on. Some larger offices include these specialists within their offices as part of the staff. Sometimes one man may do several of these—hvac, plumbing and electrical, for example. Sometimes the Architect must do some himself—specifications, costs, etc. But no matter what each particular arrangement or system may be, these are the various components that the Architect must know and incorporate within his building design.

Realizing and knowing this, the schools in the US have done two things. One is to stress the designing and coordination on the part of the Architecture schools. The student Architect is given these courses with the understanding that the student should grasp the nature of these supplementary fields without always doing the long, involved, time-consuming calculations. And secondly, more and more courses have been opened to the engineers and other specialists to better train them to work with and supplement the Architects' design.

In the practice of Architecture in the US these two things have been further advanced. The Architect has become more and more dependent on specialists and is becoming more and more of a coordinator. The consultants, given more work by the Architects, have become better through experience and even research; so that in the end, the whole Profession of Architecture and the quality of design and construction of buildings in general has improved and continues to improve.

Taiwan offers Civil Engineering at several good schools. It has been reported that the C.E. graduates far outnumber the available jobs. Many of these young men change fields to secure work. They go in and fill up staffs of the government agencies and other such large bodies. Some are put into the city planning departments; others, Architecture and some are even given design work! Many engineering courses are offered by the Architecture schools, but how many courses of Architecture or Design are required by the allied Engineers?

Most every Architect must rely on a structural engineer as a consultant; this is true in Taiwan as well. If the Architects in Taiwan are trained and encouraged to do their own engineering the total trend is then going backwards. This will threaten more C.E. jobs, if the Architect need not rely upon them. But of more harm, valuable time in school and in the office is wasted by the Architect doing tedious calculations instead of his concentrating his total effort on Design. Practicing Architects today in Taiwan know too little of these things themselves and must spend a great deal of time on them. Even those that do know something about them find little time to bother with such detail thoroughly. The Architectural Consultants in Taiwan are too few in number and too poor in quality.

Taiwan needs much better consultants for all these special fields related to Architecture. It is extremely difficult to find an engineer who really understands lighting, for example, or who is capable of HELPING an Architect. Even the large number of Structural Engineers in Taiwan do not have the ability to cooperate and work with an Architect. They understand nothing of Architecture or Design and yet they somehow retain a superficial superiority attitude towards all Architects. While these engineers may be well trained in academic courses in schools, in practice they are too narrow in outlook and too inexperienced and inflexible. They must, because of this, 'stick to the rules' and are unable to see beyond their eternal dependence on books, formulas, and slide-rules. They are void of understanding of peoples' needs, environment, space, design or sensitivity. Yet they feel superior!

Taiwan needs good designers far more than she needs more engineers. Rather than producing more men with narrow detailed book-dependent thinking, she should be training more broad, general, organized, intelligent, clear-thinking, open-minded Designers.

THE INDIVIDUALITY OF ARCHITECTS

A great problem in Architecture and in the misunderstanding of Architecture by the lay public is the matter of just how much individuality or personal expression of the Architect himself is allowed in his work. Academically we might answer that by allowing the student and even young Architect NONE, until he has first mastered the basic fundamentals. Personal expression in one's work comes after experience, study and maturity. But Architecture students and young Architects as well, begin too early to emphasize only this aspect. They want to express themselves as if in a painting, when too often, basic requirements are ignored; they have solved nothing within the building worth expression, and they are too immature and have too little within themselves worth expressing. It is dangerous when this want of self-expression and self-glorification overrides basic fundamentals; usually to the point of sacrificing them wholly for the former. The student or Architect who strives to design a 'beautiful elevation' regardless of what is going on inside, believing he is expressing neatness and order, or the Artist-Architect who expresses his 'artistic talent' by scattering the elevation with windows arbitrarily, rather than in regard to the disciplines of light, and other such practices are the product of this problem.

Individuality is an essential part of Architecture, yes; but it, like all other things has its time and place and should come only after fundamentals are first solved. No matter how much personal 'feeling' a piano player puts into his playing, we would call him 'lousy' if he couldn't even play all the notes correctly first. But an Architect can design a building as an exterior form or elevation, that he 'feels' is beautiful at the expense of providing a bed only four feet long on the inside. Which is more important — first?

We could make a classification of Architects based on the individual degree of fineness or the degree of necessity of each Architect. But in Taiwan there is not enough difference to make such a classification worthwhile. To many people the word 'Architect' means only high quality, rich clients and lavish use of sculptured decoration. It is associated only with society and with diletante Architects of the Philip Johnston type. People feel that no Architect is needed to design a factory for example, but that Architects only design churches, and palaces.

A priest once said to me that he would not hire a certain Architect because that Architect would only design a big roof, or a shelter without any sculpture and decoration. He thought that he should only hire an Architect to provide all the 'artistic' detailed baroque decoration that he, the priest, could not think of, or that the contractor, as a builder, was unable to provide. This unfortunately is the priest's misunderstanding of Architecture. But yet the problem exists that millions of people, many of them clients, believe just this.

With the coming of industrialization, the greater freedom of the common man, and with the spread of democracy, the training, ideas and practice of Architecture in the world have changed. That the Architects can only work for popes and emperors is an old concept. In fact the opposite is so true that there are really very few Architects in the world today, including the US, who could really design highly-refined or rich, monumental work. Even given an unlimited budget, most Chinese Architects could not be able to think in such grandiose terms. The result is likely to be an over-lavish show of money and gaudiness; in most cases really a wasted display of money rather than richly designed.

There is not a building type or class, whether expensive or not, that could not be designed by the real Designer-Architect. The Architect ideally is a thinker and an improver through Design. Factories could be designed and improved upon by Architects, as well as farmhouses or barns; not only hotels or high-class apartments. Here, this is purely theoretical for in Taiwan the Architect does not exist who could design a good factory, or even a good farmhouse. Somehow in the US the idea exists among all the Architects that when he begins to design, he unconsciously or even consciously attempts to IMPROVE upon what has been done before. The Architect by the time he is forty, is no longer struggling with the ways to build or what is essentially required; he generally is trained to know that; that is his foundation. So he is trying to go one step better than that which has already been done. In China this concept does not yet exist. It takes all the Chinese Architect has and knows to solve even the simple requirements; and in most cases he never solves those. How then can he begin to improve things? The great shortcoming of the Chinese Architects is their inability to solve basic fundamentals, and to develop and to improve their design.

Individually Architects are capable of only doing so much. Some Architects could be termed 'necessity' Architects. They do only what is necessary and are incapable of rising above the standard and mundane solutions. Their work is close to that of engineers. If this work could be well organized and sensitively designed, it would be very good and is what Taiwan needs at the present time. While such solutions may require direct and simple use of materials or detail — like the Japanese warehouses — there is still ample opportunity for the Architect to use his sensitivity: in the scale, the proportions, the finishes and colors. But in Taiwan these men lack all feeling or understanding of these very things which make for good design and a richer environment. The results so far have been too common, dull, and even ugly.

At the other extreme there are one or two Architects in Taiwan who are capable of finely detailed and finished work. They think primarily in terms of Western clients and solutions. In a few cases there is need of their work in Taiwan, but the clients for this work do not always hire the Architect best suited for the particular job. Hotels are an example where these Architects, capable of fine work, could be best used; yet they are given factories to design.

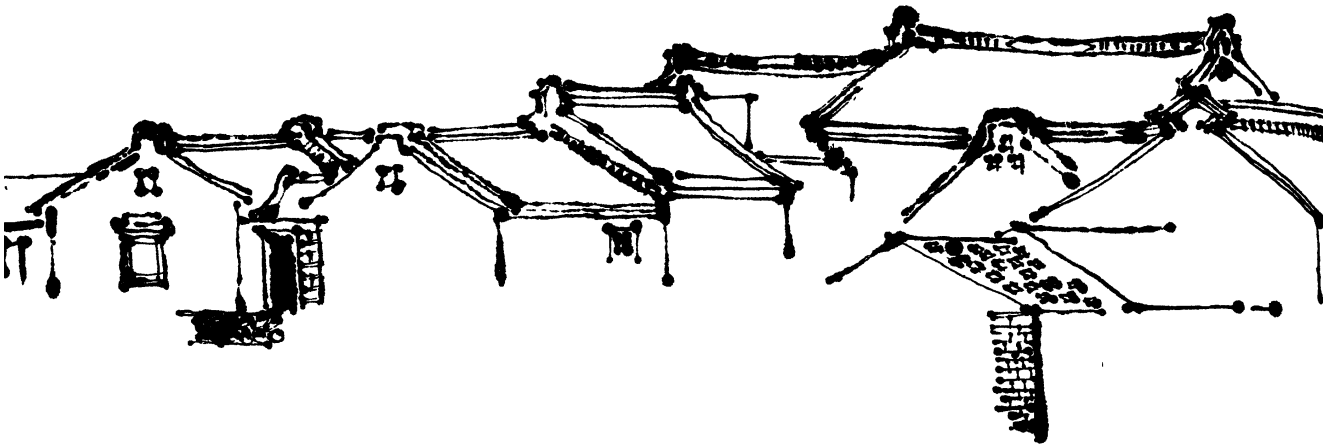
In the US there are many specialists in Architecture building types. This is not always desirable and is not always the result of economics. Some men are simply more interested in one type of work or they are naturally better suited as individuals to one particular type. This could be true in Taiwan also, but since there is not such a large quantity of work all Architects must be able to take any kind of work to survive—'survival-Architects'. And because the commissions in Taiwan given out are usually based on the number of friends the Architect has in high places or the Architect's willingness to pay a kickback to the client, we find Architects given work for which they are really unsuited or even incapable of doing. A man might be given an airport to design, not because he knows anything about airports, but for other reasons. Not one year after the airport is in operation the design proves too bad and insufficient to operate well. The government must dish out another big fee and in doing so 'chooses' another Architect who knows even less, and cannot design as well as the first one! So more money is wasted and in the end the airport is worse than ever!

So we see in Taiwan the Architect never plays the role that is associated with the Profession of Architecture in the Western sense. Too often the Architect is the man who 'draws up the plans' for the client's preconceived notions only to make a buck. He is the client's draftsman. Yet when given the responsibility to carry the ball, we see either the Architect is incapable of designing simple 'necessity' Architecture of good quality, or else he goes overboard and tries too hard to be 'designy'; to express himself artistically and to exert his poor taste, while fundamental problems go unsloved. Further the client is to blame for handing out work to Architects unsuited for that particular type of commission and more than likely the work is handed out on the basis of kickbacks and other corrupt practices. They are further to blame for not being able to take advice from Architects. It should be recognized in Taiwan by clients and Architects as well, that certain Architects are capable of certain types and qualities of work and should be given work and commissions accordingly.

Because of the inability of the Taiwan Architects either to help an investor, or because of their inability to do good design, investors give important commissions to foreign Architects or invest elsewhere. A hotel was designed recently by a Japanese Architect among the sneers of the local Chinese Architects, not one of whom is capable of doing such good design.

This inability by the Chinese Architects to do good fundamental design work, is becoming known to both foreign investors and to local government officials and other local clients. This leads only to the further reluctance of these clients to give no more responsibility than is absolutely necessary to these Architects, to get a building built. Less and less often the Chinese Architect is relied upon for advice or intelligent thinking. In matters of taste, asetheics or sensitivity, the Architect is never called upon. This is leading only to the deterioration of the Profession of Architecture in China and is furthered by the Architects themselves and the horrible buildings they have thus far turned out!

Instead of being the 'saviors' of the deplorable physical environmental conditions present in Taiwan, they themselves are the propagators and are being less and less depended upon to help alleviate problems. In the case of many Architects in Taiwan, the Physical Environment would be greatly improved by not giving them the chance to build anything! Sad but true.



Since the Architect in China today is no longer the Master-builder who used and understood his materials directly, but rather is formally trained in a university and designs, often pretentiously, from a desk in an office, we must now look at that training in the schools as it exists today in Taiwan.

SKETCH: A typical farmhouse in Taiwan—honestly reflecting the size of the family, its social and economic standing. Can the Chinese students in Architecture today design as well?

II– 5 THE SCHOOLS

IN GENERAL

To learn to be a simple draftsman in Taiwan it is almost necessary to go to Architecture school. No trade schools exist. Many Architecture graduates, after four years of university credits are really only draftsmen and spend the rest of their lives as such. In fact, far too many. In a sense this is good in that theoretically the level of the draftsman's education is higher and he should have wider understanding than a trade school draftsman. But on the other hand it is discouraging to think that schools of Architecture at best are only capable of turning out draftsmen!

To be a qualified Architect or Designer it is absolutely essential for Chinese students to go to the United States or Europe. Not only to broaden their outlook by travel, but in the necessity of real understanding and learning, and being trained in basic fundamentals which are not given in the schools in Taiwan. There is no school in Taiwan that can really give a complete education to the potential Architect; and by staying in Taiwan alone, he can never really become competent. However, with his going abroad, there is a 98 per cent chance he will never return. To go abroad requires good grades by the student, so that only the best grade-getting students can go. The residue is left in Taiwan to fill up the offices as draftsmen, designers, and eventually as Taiwan's future Architects. This is the situation that Taiwan has to look forward to in the future. There is little hope for improvement with the present system.

There are at present six schools of Architecture in Taiwan. All except one offer a four year program. Three have yet to graduate their first class. All follow more or less the standard curriculum of the US schools during the 1940s. The students, the deans, the professors, the courses and programs, and the overall educational policy in Taiwan all add up to result in serious problems and inadequate training and education of future Architects. If the Architecture situation in Taiwan is to improve, it is in the schools that steps should be taken to begin and to insure this improvement; it is in the schools that we should first look for the signs of this potential improvement.

If we agree that these three basic attributes are necessary for the Architect in varying degrees: Understanding, Knowledge and Sensitivity, then it is the job of the school to set up its courses and program to best teach, develop and bring out these qualities of the student. It is the job of the professor to seek these out in dealing with the student; point out to the student what degree he has of each; point out the direction for the development of individual students. It is the job of the student to attempt to learn these and to understand himself; to see what he does have; to recognize it and develop it. There is no such consciousness of this in Taiwan among the students, professors nor universities.

Coupled with this, the local conditions and needs of China must be recognized. It is the job of the schools to recognize this, set up programs accordingly and train its students to enable them to fill in the gap and satisfy the local need. The dean must ask himself, "What does Taiwan need? What is it I want these students to know, understand and be able to do in four or five years from now when they graduate from my department? How can I best train these students so that in the future they can best serve the needs of China?" Only when he asks these can he systematically proceed to answer them; only then can he begin to set up courses and select faculty, or books, to all work toward the goal or end that he foresees. There is no such consciousness of this in Taiwan neither among the universities nor the deans.

Further, the world-wide and universal movements of Architecture should be recognized and understood. Architecture appears to be moving towards a complex coordination of and dependence on many related parts. In the schools there should be an effort made to direct more students into these allied fields, with courses offered to train them to work with Architectural problems; and at the same time the Architecture schools should begin to stress more of coordination and Design, rather than the detailed knowledge of too many fields. There is no such consciousness of this in Taiwan neither in the courses, programs nor administration.

Taiwan Architecture Education has failed in all aspects to give the students the education or training necessary for the Architect to meet problems in the modern world today.

Only by knowing or foreseeing the role and need of the Architect in serving society can the schools set up meaningful programs to train young men and women towards these goals. If the present state of affairs of the Taiwan Architecture field were to stay as it is and not improve, and if the misdeeds of the present Architects were to be accepted as the norm, then the schools would have to introduce such courses as 'Corruption 311'—in which the student is taught how to pay-off the client, contractors, minor officials, etc. 'Corruption 312'—the second semester, could be subtitled 'How to Get that Commission'. Here would be taught the black arts of cultivating friends in high places with the object of getting work out of them; including how to give them big dinners, presents, etc. Some blackmail techniques would be taught just in case there is too much competition. The underhanded procedures necessary to deal with the building department and public works are too involved and would demand a special course of its own: 'How to Get Your Illegal Buildings Safely Through the Building Department Without Being Caught 411 & 412'—a two semester course taught only to seniors. Another related course might be called 'How to Violate the Building Code 401' in which are taught how to design tall buildings without fire stairs; with kitchens and interior WCs without ventilation; unsafe elevators, unprotected escalators, and other such common practices. In working drawings, the student would be taught how to get away with showing as little as possible on the drawings and leaving as much responsibility as possible up to the contractor. 'Contractor Tricks 402' would initiate the naive student into the things that go on during construction that he never dreamed of. And of course most valuable is the course in 'Accounting 333' in which methods of tax evasion, covering up pay-offs, doctoring up records and how to lose the records at the right minute are passed on to the young.

As jokingly as this is intended, it is sad to realize that these are the very things an Architect in Taiwan must know in order to obtain work and survive. The only hope is that these are not allowed to continue and that a younger generation of honest Architects will follow. The place to begin this younger generation on the right track is in the schools. While these practices have not yet reached the school system, nothing is done to combat them, either. Let's take a look at a fictitious, but typical case history of an Architecture student in Taiwan.

A STORY

Liang-Ling 兩零—Double Zero—has passed the College Entrance Examination and has received his fourth choice—to study Architecture at the university. He has done fairly well on the examination because he has been well trained in the Chinese school system. He comes from a good family; his parents made him study hard all during his early schooling. He has developed his ability to memorize a tremendous amount. He has learned to read many books and accept all they say as unquestionable fact. He has learned to be highly obedient to his teacher and to listen well, and to believe every word the teacher says as the ultimate truth.

The first day at the university the dean of the department asked him if he knew what Architecture was. "No!" Did he know what an Architect is or does? "No!"
Did he know anything at all about Architecture?
"It has something to do with engineering, or houses, or something", he stammered.
Why did he choose Architecture?
He explained that he really didn't choose it, but that it was his fourth choice on the exam. His parents wanted him to be a doctor, but he didn't get his first choice.

The first year he studied Chinese, English, Mathematics, and World History—so far so good because these things are taught in the way he knows how to study—memorize. In addition he must take Freehand Drawing and Basic Design, however. Here he begins to sweat. In Freehand, he must draw from plaster casts of a Greek Hero, a French King with curls and a head made of many flat planes. The Professor does not tell him how to use the charcoal; does not show him 'how' to draw; the teacher just hangs the students' drawings on the wall and says this one is 'good', that one is 'bad'. Liang-Ling is lost and bewildered—he was never taught like this before. How does the teacher know which is good? How does the teacher know that his drawing is 'Bad'? There is only one conclusion in Liang-Ling's mind: this must be a bad teacher, he doesn't know how to teach anything!

In Basic Design there is no book! How can one learn? There is nothing to memorize! How to learn? The teacher just tells them to make something of paper. The children in kindergarten do that! Again, no instruction — "How can one learn?"

Liang-Ling has not the slightest idea of how to learn by inductive methods –he really does not know how to think. He knows no way of judgement by feeling—one color is the same as another to him. One line is just like another. He does not have the slightest feeling or sensitivity.

In Basic Design the teacher also says this one is 'good' and that one is 'bad'. How can he judge? However a few students seem to know what to do, maybe he can 'follow' them. About half way through the year he discovers there is an Architecture library. There are books! But even better there are magazines with lots of pictures from which he can get ideas. In a magazine he saw a tall triangular paper design. He made a slight change in it and handed it in. "It's good!", said the professor. Liang-ling was proud. At least he knows now what design is. He knows how to 'find' good design.

The freshmen are separated from the upper classmen because only one of their courses is taught in the Architecture Building. Besides, they are naturally shy and are afraid to approach the older students. They have no idea what the rest of the school is doing. In the dormitories they are further separated into their own buildings. It doesn't matter if they make too much noise, the upper classmen won't be able to complain.

In his room there are four boys from different parts of Taiwan. They spend a lot of time talking about their homes and getting to know each other. Little time is spent on study. His parents are not around to make him study; they have even given him a little spending money. So now he is freer than he has ever been. All his life he has been forced and pushed into studying nightly. Now there is no one around to push. In the room it is hard to study; besides, there is no one to take care of poor little Liang-ling — he misses his ma-ma.

The end of the year comes. He had done fairly well because the academic courses have carried him through, and those grades helped to raise his low marks in Basic Design, 'C' and in Freehand Drawing, a 'D'. With the first year over, no one in school has told him what Architecture is about. Freehand and Basic Design never mentioned it. He still doesn't know.

His parents are so happy to have him back home for the summer, he doesn't have to do any work; just take a long rest and vacation. Three long months to sleep and eat and rest!

He sleeps mostly and talks to all of his middle-school classmates about the university. He doesn't read anything, on Architecture or otherwise; it never occurs to him to draw or sketch anything. In fact the little training he has given his arm is completely lost. He has forgotten most of what he did in Basic Design; the summer vacation ends and thus prepared with an empty head, he returns to school for the second year.

He begins knowing very little more about Architecture than he did a year ago. Now he will take Chinese, English, Mathematics, Physics, and Engineering Mechanics. He knows what to do. There is also Water color Painting, and Building Materials, but the big course is Architecture Design I & II. He isn't so sure what to do.

Professor W gives them the first Design problem: 'Some kind of a House by some sea-shore'. They have five weeks to complete it — my, such a lot of time.

The first two weeks he is busy getting settled in the dorms again and talking to his roommates about the summer vacation. They go often to the movies to celebrate their return. About the middle of the third week, he begins some 'rough' sketches.

A house? — the only house he knows is his family's house in Taipei. Good! He will design a house just like it, but give it one extra bedroom.

Professor W sees it and tells him, "Not good, use your imagination!"

"Not good? How can the house we live in be not good?" "Imagination? What's that?" The whole next week he spends two evenings of one-half hour each trying to imagine a house — all he can imagine is an extra bedroom for his house in Taipei. The last week he is so far behind, that Professor W sits down and draws the whole design for him. Because he has learned to be obedient to the teacher, he doesn't question it— but he doesn't bother to study it either, to learn just what it was the professor has tried to teach him. He makes the final drawing just copying what the professor gave him.

When the final drawings were all hung up, Professor W could not say his own design was 'not good'. Liang-ling received a 'C'.

The second problem is 'Some tall building somewhere in some city'. Another five weeks— good! — three weeks to rest and then to start.

Now all he could think of was a tall building he had seen on Chung Shan North Road in Taipei. He made a rough sketch in the third week. When Professor W saw it he said, "Use your imagination!" That night, he really thought hard—for about forty-five minutes. Then one of his roommates threw a pillow at him and they all began joking and laughing. The next day he didn't go to class because he didn't have a design. Then while walking through the park on his way back from the movies, he thought of it—his tall triangular paper design from Basic Design! He ran back to draw. He proudly showed it to Professor W, who asked him how the rooms and stairs worked inside. He hadn't thought about that, but wasn't it 'good'? Yes, Professor W forgave him even if he didn't know what was going on inside — "Now you're starting to use your imagination!", Professor W told him — 'C+'.
So now Liang-ling knows two things about Architecture: good things are found in magazines, and Architecture must be imaginative.

The next semester the problem was given: 'A Modern Chinese Temple' — again five weeks. Again two weeks rest and then begin.
A temple? — Of course, Lung Shan Temple in Taipei.
"No!", Professor W said, "Modern! Take all that decoration off! Make it clean; make it pure; use your imagination!" "What to do? What to do? What to do?", he thought. Somehow he finally got an idea, "Why make all the walls straight or parallel?" So he began to change all the angles of the walls –one this way — the other that way, but he left the central part near the altar alone. "On the roof—take off all the decoration like Professor W said." But he took away all the twisting dragons and all the other decoration used for centuries! "Oh, the curved roof of Lung Shan is too hard to draw—(developed over thousands of years by Chinese craftsmen)—where is my plastic triangle? Let's see—30 degrees—umm not good—60 degrees—good!" So here was his final design. When they hung up the drawings, Professor W laughed and said, "I know what you are trying to do. Do you know anything about structure?" "No!" "Oh Well, at least you're trying to use your imagination!" — 'C–'! "Architecture is not only imaginative, but modern means no decoration", thought Liang-ling. He certainly was learning a lot about Architecture.

The last problem of the year was 'Some Museum somewhere'. No one said what the museum was for. No one had the least idea of what was inside. Again five weeks — again two weeks holiday — again the third week start in.

The only museum he could remember was the Provincial Museum in the New Park in Taipei. But for some reason he didn't want to copy it exactly — perhaps Professor W knew it — so he left off all the Greek columns in front and the Renaissance dome on top.

He made the same center hall with a huge stair and two rooms on left and right of the hall on two floors. He used his triangle and t-square and drew a rectangular box, then divided it up into rooms. He never thought about what was to be shown inside or how it would be displayed, or how people would walk through his museum, or how the displays would be lighted. These things never occurred to him. Professor W never asked that of him. " Not imaginative !", said Professor W when he saw it, " Can't you think of a better form ?" "Form ? What does that mean ?" This is a new word for Liang-ling. He began to talk now to a few of his classmates who were doing better than he. He asked them about 'Form.' Don't you remember anything from Basic Design they asked him. Form means the outside of the building. You should try to get interesting forms to make good Architecture.

Into the library he went — looking through magazines. He found something unusual looking. It said it was a church by a French Architect. "No one will know anything about a French Architect's building", he thought, "even though it's a church, I can change it enough to make it into a museum. No one will ever know !" So he spent a whole hour trying to change his provincial museum plan to fit into a French church.

"Ho, Ho, Ho, Ho, Corbu, Corbu !", said Professor W, " it looks like Corbu ! At least it's an interesting form" — 'C—'.

So now at the end of two years Liang-ling began to understand design. Modern means no decoration ; a building must have an interesting form and be imaginative.

Also during the second year he took Water colors and Building Materials. Building Materials was 'easy'. It was taught in the standard method. He copied all the Professor said, memorized it, and poured it all back — out of his head, forever, onto the examination.

He learned 'brick', even its sizes, but he never associated it with a real brick wall. He really didn't understand exactly where it came from or how it was made or used. In riding back and forth from school to home, he never looked at buildings or never associated what he saw going on around him with what he was learning in class.

Water color Painting he almost failed, but passed because no one else in the class was very good either. Again they had the same professor as in Freehand Drawing and he did not 'teach' them any 'rules' about painting; he did not teach them how to hold a brush or how to apply the color. He just said 'good' or 'bad'. This guy certainly doesn't know how to teach!

Liang-ling heard some other students complaining and agreed with them that the fault was that the paper made in Taiwan was not good, therefore how could they make good paintings? He even heard one overseas Chinese student complain that even the water colors made in Taiwan were no good and that only German-made colors were good. "Oh", Liang-ling thought, "if I only had German water colors I could really paint well."

He again received fair grades in his academic courses and in Design a 'C—'. In spite of that he somehow began to feel he really knew all about Architecture, and even that he was a good designer.

That summer again his parents hold him he could rest after 'working so hard' at school. He mostly slept, talked to his middle-school buddies and went to the movies. A few times they went to the beach. No books read, no thought of Architecture, no drawings, no water colors, no thinking — just eat and sleep. The summer passed too quickly for him and now back for another year.

The third year was a little different — no Chinese — no English — but entirely courses related to Architecture and engineering. In addition, the schedule was very heavy— Structures, Reinforced Concrete, Surveying, Working Drawings, Architecture Physics, Estimating, Chinese Architecture History, and Design III & IV. No drawing or painting — good! He wouldn't have that bad teacher again.

Structures and R.C. were an extension of mathematics in a way. There was a book, there were formulas to follow, but they were deeper and 'harder' than any courses he had taken before. They required homework and much time had to be spent if he wanted to pass. He listened in class and did all the homework problems he could manage. On the first examination however, the professor did not simply give them problems like the homework. Instead he gave them problems in which they had to use two or three principles that were covered in the homework. It was necessary to 'think' a little. Liang-ling received a 40! Only two students passed. All the students agreed that it just wasn't 'fair' for the professor to do that.

Surveying was not difficult, but required a lot of time. Working Drawings meant more time, but little thinking. They were given a set of drawings that had been made for one of the buildings on campus; each student had to trace one drawing. No one understood what they were tracing; no one knew what the other one was tracing. No one really understood what was going on. They just traced, handed in the drawings, and passed the course.

Architecture Physics was rather vague. It was a new course and even the professor did not know what he was talking about. The dean had scheduled this course because he thought the name sounded impressive in the schedule of classes he handed to the president of the university. They talked about sound or dumibells or something. To Liang-ling it was just another course he must get through to graduate. He in no way related this course to any other or to Design. There was nothing to worry about however, all the students were sure of this professor — he always passed everyone.

Estimating was dull. They talked about a lot of quantities and costs. He usually did his R.C. homework during this course. Sometimes he slept. At the end of the term he simply followed all the other students and helped to prepare a large sheet of a building estimate. He had never really thought about how much a building cost to build. After this course he still didn't have a clear idea. Besides, it was all soon forgotten.

Chinese Architecture History was a little more interesting. The names and places were familiar to him because of his middle-school history and geography. To memorize all the names of the parts of Chinese traditional roofs and construction was not difficult either.

However easy or hard all these courses were they all required homework and time. This all left little time for Design.

The Design Professor for the third year was Professor Y, a busy practicing Architect in Taipei. He came to the university only part-time one afternoon a week. He also taught at two other universities. His office allowed him little time to prepare for classes. He gave the same design problems year after year to all three schools. He came into class in a hurry and talked to the students as if he couldn't wait to finish and be off again.

Since the other courses were taught in classrooms, Liang-ling only visited his drafting table in the Architecture Building once a week, on the one afternoon that Professor Y came. The rest of the week he and most of the other students stayed away.

The first problem was 'A College Gymnasium somewhere in some mountains'—five weeks. After two weeks of rest, Liang-ling went over to his school gymnasium and copied it.

Professor Y had been too busy to ever see that university's gym, so he didn't realize Liang-ling had copied it. He didn't even realize it when four students in the class all had similar schemes. Because it had been copied, there weren't any outstanding mistakes that Professor Y could criticize. Liang-ling slipped by—'C—'.

The second problem was a 'Small Hotel in some city'. Professor Y gave them a program telling the exact number of rooms and the exact area of each room. It was the first time Liang-ling had been given such a precise program. Now Design was a little easier since all he had to do was make rooms of the required size and put them all together. It was just like a puzzle.

In the third week of the problem, he began to get ready to start. On the back of a letter he received from his mother he made some scratchy sketches. He was hurt when Professor Y told him to draw on white tracing paper only. He was more hurt when Professor Y couldn't understand his scratches.

Because he wanted to be imaginative, like he had learned in the second year, after he figured the right room sizes, he started to put the walls every-which-way, like his Modern Chinese Temple. On each floor of this building he put the walls in a different way.

When Professor Y saw this design he raised his voice at Liang-ling — "How do you expect this building to stand up? Don't you know anything about structure?"

Liang-ling was taking Structures, but he couldn't relate how the calculations for a simple concrete beam he was doing in Structures class had anything to do with the walls of his 'imaginative' design.

Professor Y told him, "Now look, you draw a grid of squares five meters square. Then try to figure out the room sizes on the squares. At each intersection of lines put a column. Make sure all the walls line-up on the lines. Don't put any walls or columns inside or outside of the lines. This will give your design 'structural certainty' and produce a neat, clean form!" Professor Y as a practicing Architect was a very practical man.

Liang-ling replied, "But last year Professor W told us to be imaginative and to try to get an interesting form."

"Yes, that's true", said Professor Y, "but, the building must stand up first. You are now in the third year and you must start to consider structure. It is still possible to get an interesting form by using a grid. Besides, you are now in my class and I don't care what Professor W told you in his class. You must now do as I say!"

"Yes sir", said Liang-ling obediently.

But inwardly he was confused. "Last year I made a square box and was told to be imaginative; this year I'm told to make a square box! What to do?"

Of course he listened to Professor Y as a good Chinese student should, but without fully understanding what he was doing, or why.

Later in his R.C. class when problems were given, square bays or spans of five meters were always given, so he thought that this must be what structure really means— square grids with columns and walls five meters on center.

In a way, Liang-ling had now found a solution for designing— for the rest of the year he always started with a square five meter grid and then figured out room sizes within it. Usually Professor Y's room sizes were multiples of five meter lengths or twenty-five square-meter areas. So it worked out fine; just like a game.

Several times they did not work out exactly so Liang-ling cheated a little by making the room sizes smaller than required or by adding several extra storage rooms and offices to fill out the square form. Professor Y was so busy he never discovered them.

The third problem—again five weeks—again two weeks loafing—was 'Some kind of a College Library'. Again Liang-ling naturally went over to his own school library and copied it. He was utterly amazed and delighted to find out that it had been built on a five meter grid system. Now this really confirmed his belief in structure as a grid. Only a small amount of confusion remained about 'being imaginative' and 'interesting forms'.

When Professor Y again told him that a square box could be also interesting and imaginative, he took it on face value without wondering how; he was completely convinced.

So now he drew his five meter grid — in the third week — and copied the library. Professor Y however, knew that library and told him that he had copied it and so must begin over again. This was the fourth week and in the fifth week the final drawings were due. Liang-ling didn't know what to do. Liang-ling sat next to one of the best students. He knew that student's design was good because he overheard the professor talking to him. One day when the student went out to eat lunch he left his drawings on his desk. Liang-ling looked through them and copied most of the idea, changing very little. He started right in on his final drawings, but did them in his room so no one would know what he had done.

Professor Y came the last week to look at the final drawings in process. Liang-ling was afraid and only brought one drawing to class. Professor Y looked at it a long time with his arms folded. He didn't say anything about the design but asked him about the 'scale' of the building. Liang-ling, of course, knew nothing of it.

"Draw some people in your perspective to show the scale of your building", Professor Y said.

"People!" Liang-ling had forgotten. He had forgotten the French King with the curly hair and the Greek hero with the fig leaf he had to draw the first year. He drew the only type of people he could. They resembled the long skinny impressions drawn by a child in the first year of primary school. When Professor Y saw them he laughed. Even the other students laughed at his 'people'.

When the final drawings were hung up, the resemblance of the two students' work was very evident to everyone except Liang-ling. Whether or not Professor Y realized the evident copying of design he never knew, for Professor Y said nothing; perhaps he knew but didn't want to embarrass him in front of all his classmates — 'D'.

In spite of Professor Y's being so busy, he always gave a little lecture to the entire class every week and in this way introduced the students to many new terms and ideas. They were the same lectures he had been giving for years in the three schools.

He spoke of 'mies' and 'frank lloyd wright'. While Liang-ling didn't always understand what was being said he knew these two names, and realized whenever they were mentioned he was to sit up and look like he were paying attention and listening carefully. Sometimes he even shook his head at the Professor to have him notice that he 'understood'.

Professor Y encouraged them to read many books. After a while Liang-ling took a book out of the library every week. He had found it made a good impression on the other students who weren't in Architecture. It looked like he was really learning something by carrying those books around. Even though those books were common property of the school library and were for use by all the students, even though many of the books were printed in the US and were very expensive, Liang-ling often underlined sentences with ink or red or green pencil. Sometimes the underlining went right through the words and carelessly marred the entire page. Since most of the books were in English there were many words he did not understand. Usually these words made Liang-ling lose interest and so he either stopped reading or jumped over them. But sometimes, when he was in a 'scholarly mood' he would look up words in the dictionary. In order not to forget them he would sloppily write the Chinese characters right in the book over the English words in red ink.

The other thing Liang-ling liked to do was to carry his pencils and drawing pens inside these library books. Often other books were piled on top of these and the back of the book would break because of the pens inside. Soon the pages would begin to come out. Then Liang-ling would complain that some of the books in the library were not good and that they had missing pages and that the school should buy new ones.

Another word Professor Y taught them was 'cantilever'. Whenever a room size or building did not fit exactly into the grid to make a square box, you could always 'cantilever' them out from the grid system. How wonderful! A solution to help you out of all kinds of problems. Now Liang-ling thought he really understood structure: grids systems and cantilevers.

The fourth problem was a 'High-rise Apartment house'. Five weeks again—two weeks to catch up on the other classes' homework—the third week show up for class and see what was happening. Liang-ling didn't know what an apartment was; he had never seen one. He only knew his house in Taipei.

Liang-ling was afraid to copy again from his classmates; he was a little reluctant to copy from the magazines in the library. He wasn't sure what to do. When he went to class in the fourth week he showed Professor Y a sketch of the triangular paper design he had done in the first year, had used as an office building in the second year and was now trying to use for an apartment house. He had no plan or section, just a sketch of the outside form. When Professor Y saw it he asked to see the plan of the typical apartments. Liang-ling didn't have any. Professor Y disregarded his exterior sketch and said he couldn't talk about it until he saw the apartment plans, and left to talk to the next student. Liang-ling became angry and thought that the professor should spend more time with him. He didn't know what to do.

During the following week he found a new source of material to copy. The school had printed a small magazine showing the best work of the students in the past years. In his second year they had not printed the magazine and so he wasn't aware of it. But now he discovered it. Now he found that four years before the students had designed the same apartment house. Professor Y had not changed his program in years. Professor Y would never be clever enough to remember it or to discover his clever trick, Liang-ling thought. The last week when Professor Y came, Liang-ling had half of his final drawings completed; copied right out of the student publication. Professor Y sat there and looked at it for a few minutes, then asked, "Why did you put this room over here?" Liang-ling couldn't answer.
"How does your mechanical equipment work?" Again Liang-ling had no answer but said, "We don't have mechanical equipment class until next year."

Professor Y said, "Work on it some more!"

That afternoon Professor Y spent a long time with the three or four best students. Liang-ling could not leave class while he was there. He just sat there at his desk pretending to be thinking, but was nearly asleep.

He did not work on it anymore as Professor Y had suggested. He had to play basketball that week and didn't give the design another thought. He simply finished his drawings quickly — following the booklet exactly.

Because he copied the design without further study, he finished his final drawings long before the other students. The others, especially the top three or four, had begun the habit of staying up all night to finish their drawings. But Liang-ling would have none of that— why should he stay up and lose his sleep? He always finished his drawings before all the others without having to stay up. Besides, his roommates were not Architecture students. They never stayed up late or all night. They never had so much work to do as he did. They always had a lot of free time. Liang-ling wanted to be able to join them in their leisure.

This time Professor Y did not spare his feelings. In front of the entire class he pointed out that Liang-ling had copied the design and produced from his pocket the magazine of four years before to prove it. Liang-ling had highly underestimated Professor Y. Professor had well remembered that particular apartment house, as it had been one of the best he had seen. In fact that original student was now working in Professor Y's office. That design was based on the placement of mechanical equipment, yet Liang-ling had said he knew nothing of it. Besides, during the year, Professor Y had watched all the students carefully and had sized them up. This design was much better than anything Liang-ling had done before and Professor Y knew he was not capable of such thinking and such good work. Liang-ling received an 'F' and was in danger of failing the entire year of Design.

Liang-ling began to feel resentment towards Professor Y for calling him out in front of his classmates. He had lost face. But of course he was too childish to admit his wrong and accept the consequences.

At first Liang-ling thought he could talk to his father, who could talk to his uncle, who could talk to a good friend, who could talk directly to the education minister, who could cause some trouble for Professor Y. But then he thought that perhaps he might lose face again if his father questioned him too closely and he had to admit that he Had copied. He talked it over with his roommates and finally decided to see Professor Y and talk to him personally.

Another thing had happened that had increased his resentment towards Professor Y. Lately Professor had been spending more and more time with four of the better students and spending less and less time with him and some others. Liang-ling was too immature to see any reasons for this. He did not realize that those four students began to design the very first week the problem was issued and did not waste three weeks as he did. By the third week, while he was only starting, those students had good schemes and were in the position to begin to develop them. They showed enthusiasm and when they didn't understand something they asked Professor Y in class to explain and help them understand deeper and learn more. They read many books. When they came upon words they didn't understand they made lists of them in their notebooks and then in class asked Professor Y their meaning. When they didn't know enough about structure or mechanical equipment they asked Professor Y to show them more. They usually had long lists of such problems as well as a list of questions that they didn't understand about their current design problem. Because of this and because they spent a lot of time on design during the week; because they came every night to the Architecture Building and because they were not afraid to work hard, they had advanced and went deeper and deeper into their design. Far deeper, in fact, than Liang-ling was able to go, or would ever go. So in the third week when Professor Y came around and saw the scraps of paper Liang-ling called a design, he could not spend much time with him. But because of the depth of study of the others he could spend a great deal of time with them. Liang-ling couldn't see this and he just resented Professor Y since he thought that Professor should be 'fair' and spend equal time with every student on principle— regardless of how much time and effort the student had put into his design!
He told others that Professor was 'unfair' and 'played favorites!'

Liang-ling even talked Professor Y down to his roommates and at the dinner table. Now he must see him and try to talk him out of failing him. Liang-ling went into Professor Y's office and put on his best smile and acted in the most humble way he knew. He explained to Professor Y that he would lose face if he must tell his father about failing. His father would be hurt. Also his father worked hard and didn't have enough money to pay for another year of schooling if he should fail, and that he would not be able to finish school and would have to drop out and go into the army and then go to work to help support his family and he would never be able to come back to school. Professor Y said that this was probably all true, but why hadn't Liang-ling thought about all this before he copied? He reminded him that he himself, Professor Y, had done nothing wrong, but that it was he, Liang-ling, who had copied. Liang-ling pretended not to fully understand just what it was Professor Y meant. He pleaded with him and said that he had only copied because he was trying to please Professor Y by having a good design and he really wanted to learn from him since Professor Y knew so much and was such an important Architect in Taipei, and he promised to never copy again if Professor would only allow him to continue and not fail him, and a lot of other lies.

Professor Y, because he was a good Chinese Professor, told Liang-ling that he would give him a '60' and just pass him, but that he must promise not to copy again. Besides, Professor Y had considered to himself that if he did fail Liang-ling he would have to teach him again the next year. So Liang-ling passed. That night at dinner, he laughingly told his roommates about his interview with Professor Y and how he had outsmarted Professor into passing him. The third year was over. Structures, Estimating, Chinese Architecture History, these were over once and for all—they were out of his mind forever.

For working so hard during the school year, his mother and father gave him a present—a pirated book by Frank Lloyd Wright. "Oh, Frank Lloyd Wright!", said Liang-ling. His parents were glad to see that he liked it so much. The first night home, he leafed through the book; started to read the first page, but soon fell asleep. He put the book on a shelf. Five years later it was still there—untouched.

That summer all the boys had to go to the army for two months training. The first part of the vacation Liang-ling just laid around the house eating and sleeping. His parents gave him some money and one weekend, he and three of his friends took a trip across the Cross-Island Highway. While on the trip they met some girls that one of the boys knew. Liang-ling liked one of the girls right off. She was from Taipei. She didn't care to go to college, but Liang-ling didn't mind. The last two months of the summer he went to the army. Every weekend the other boys had their girl friends and sisters visit them. The boys who didn't have girl friends were envious. Liang-ling longed to have someone visit him. He wrote again and again to the girl in Taipei asking her to visit him. He became so anxious for her to visit him that he began to believe that she was really his 'girl'. Finally the last weekend of training, she came to visit him. Oh, Liang-ling was so happy! He was in bliss!

The summer was over. Liang-ling had not read anything. He had not drawn anything. During the period in the army he forgot everything he had learned the year before. Architecture was the furthest thought from his mind. There was something much more important—he had found a girlfriend! He got home from the army one week before school started, but missed the entire first week of classes—he wanted to spend time with his mother.

In the fourth year Design, Design V, he had two professors, Professor X and Professor Z. They each came one afternoon a week, but on different afternoons. During the third week of class, Liang-ling finally showed up to find out what the new design problem was. In the fourth week—he had five—he presented his design sketch to Professor X. He had drawn a five meter grid just like Professor Y had taught him. When Professor X saw it, he said, "Can't you use your imagination?"—and walked away. Liang-ling was really confused. He didn't know what to do, so he simply did nothing and waited a few days to see Professor Z. When he saw it, Professor Z said, "Oh, good, you understand structure. Make it neat and clean and orderly!"

Liang-ling must now start the final drawings without seeing either of them again. He didn't know what to do, or to whom to listen. He thought and thought and finally decided that he must try to please both professors.

So his final design showed half of the building with a five meter square grid and in the other half he changed the walls to all kinds of angles like his Modern Chinese Temple, in the second year. When the final drawings were hung up, both Professor X and Professor Z laughed and moved on to the next student's design — 'F' !

The second half of Design V was to be a collaborative. Teams of four students each were chosen. Luckily Liang-ling was on the team with two of the best students. He showed up once a week to see what they were doing. In the last week he came around to see if he 'had' to draw anything. The others really didn't care and so they asked him to draw the name of the design on all the drawings. Because of the top two students, Liang-ling slipped by. Professor X and Professor Z did not question every student. Liang-ling received a 'B+' like all the other students on his team.

The fourth year was considered a 'snap'. Once a student made it to the fourth year he didn't have to worry about graduating. Chinese schools never fail anyone in their last year. Except for Mechanical Equipment, City Planning and Design, he had only electives. He didn't select sculpture or painting because he didn't want to have that bad teacher again. He didn't select Landscape Design for it was said the teacher gave too much homework. He didn't select Advanced Structures because that was definitely too much work for anyone to do in their fourth year. He finally chose English Composition and Chinese Calligraphy. In the university, Calligraphy was a freshman course and besides, he had done well in middle-school on his characters. During the year, Liang-ling never practiced his calligraphy regularly, but the night before class, he would whip-off four or five pages of Chinese characters in a-bout one-half hour. Everyone passed English Composition, regardless.

Mechanical Equipment was not hard, but a little vague. The professor wasn't even sure about many things. However, there was a book and they all followed it and memorized it. In spite of the fact that he didn't know the difference between a pipe or a duct, he passed.

City Planning was dull. Professor U, the dean, taught it. He talked about 're-habilita-tion after the war'. Liang-ling wasn't sure which war he was speaking about. They talked of G. N. R. P. s, M. P. s, and C. B. D. s; Liang-ling was never sure what any of these meant.

For a term project in City Planning they were required to read and outline a book on City Planning. It was assigned at the beginning of the semester and the students had some four months to complete it. Liang-ling did no work on it all term but waited until the night before it was due. He stayed up till three o'clock in the morning before he fell asleep. In the morning he tried to do a little more, but handed it in unfinished. He complained that the professor gave too much work, since he couldn't finish a whole book in one evening. After class he went back and slept all day, missing his other classes.

He wrote home and told his parents how hard he had worked and had to stay up till three in the morning. He didn't tell them, however, that he had had the whole semester to finish it, or that he had spent all the other nights the week before lying on the bed talking and laughing with his roommates all evening. His mother said it was terrible that the school should work her precious little boy so hard.

So now here was Liang-ling ready to enter his last semester of Design and do a Thesis. The students were to choose their own problem and they had five months to do it. That meant to Liang-ling, two months to rest and then sometime in the third month begin to think about what he would do.

Their professor for the Thesis was Professor U, the dean of the department. Professor U was extremely busy. He was deeply involved in the government and was always away from school; mostly for government meetings. He really didn't know much about education, or Architecture either for that matter. The students never saw him. He didn't even recognize his own students; he never bothered to learn their names. Professor U told them they must do 'research' before they could start their design and that the research was due at mid-term. He said he would try to get away from his government duties at that time to see them again.

Liang-ling decided to do an airport. He said that he would have to go to Taipei to see the airport there and to do his 'research'. So off he went. He stayed home the whole first half of the semester. He spent every day with his mother and every evening with his girlfriend. They saw many movies. He didn't think of airport, or school, or Architecture until two days before he was to go back to the university.

The day before he went back to school he had gone out to the airport in Taipei. He had run around the lobby quickly, without making any notes, without talking to anyone who worked there, or without being able to go into the departure and arrival areas to understand how they operate. His girlfriend went with him and they had to hurry to get the next bus back to town. They were going dancing that night. The afternoon before that he had done some research in books. He had seen a book in a store on Chung King South Road and stood in the store reading out of it. He didn't want to buy it; he thought it cost too much money. He couldn't read too far into it because he had to run to buy a ticket for the three o'clock showing of the James Bond movie. Two days later, when he was back in school he wrote down what he thought he remembered from that book. He had forgotten even to look at the name or the author of the book. This 'research' filled two pages—triple spaced. His mother had given him a photo of the airport. When some friends of his father had to go to Japan, they saw him off. And there they all were in the photograph: his mother, his father, his father's friend with his wife and all their children, standing in front of the door of the airport. Behind them in the photograph was the glass door and a column of the entrance canopy. So Liang-ling returned to school with this photograph, a quick field-trip, and two pages of 'research'. Thus equipped he considered himself ready to start the design of his airport; his Architecture Thesis at the university.

Professor U had not been able to cancel a meeting with the public works to discuss the proposed supersonic jet airport in Sun Moon Lake, and the students had to wait two more weeks for him to approve their research. After two weeks some unexpected business came up—the governor wanted to discuss the possibility of building an ice skating rink in front of the president palace just like Rockefeller Center in New York— and he was called away again. He told the assistants to approve the work and to tell the students to begin their design work.

With about one month to go the students had to sign up for an appointment to see Professor U and show him what they had done thus far. One hour before the appointed time, Liang-ling made some rough sketches which closely resembled the exterior of the Taipei International Airport.

Professor U looked at them. "An airport, eh?" "Yes, sir."
"Do you know anything about the zoning or building codes for airports?" "No, sir."
"Look it up!"
"Yes, sir."
"As far as airport design, that's out of my field, I know nothing about them. I can't help you much. Ask the assistant to help you."
"Yes sir."
"Send in the next student!"
"Yes sir."
The assistant said he also didn't know anything about airports. How could he? He had only graduated from the same department the year before. So he couldn't help either.
Liang-ling finished by himself. He stayed in his room and spent one whole week — afternoons only—doing his graduating thesis. He started on his final drawings as soon as he could and did them as quickly as possible. He never bothered to go over to the Architecture Building to see what his classmates were doing. The day before the drawings were due, he went to the movies with his roommates. On the way back from the movies some other students in the university asked him why all the Architecture students were working in the Architecture Building so late every night. He didn't know anything about it.

Liang-ling went over to the building and was surprised to find most of his classmates there. They had been up every night for almost a week. Everyone was sleepy and tired but were working hurriedly on their drawings. Some were working hard because they, too, had left most of the work till the last week; in a few cases caused by Professor U's delay. The top students had done so much work and had so many drawings to show all their design work, they had to stay up to finish it all and complete their thesis.

When the final jury took place, some guest professors were invited to review the students' work, as well as Professors Y, W, X, Z, and Dean U. They all met in the Architecture Building. All the drawings were hung on the walls and all the students were there, tired and nervous. They began reviewing each student's work individually.

The top students had more than twelve drawings each to hang up. They had tried to show the entire building, with all its parts; they tried to understand the structure, mechanical, and even a little about the landscape. One board even showed working details. All their drawings were full, complete and looked finished.

Liang-ling's turn came. He had two drawings to show. One had two floor plans and one elevation; the other, three elevations and a water color perspective of the front exterior facade of the building.

When one of the professors asked him to explain to everyone how the baggage and customs inspection worked, he said that he had never flown in an airplane so he didn't understand how they worked. Another professor asked about transit-passengers. Liang-ling didn't know what that meant. When asked about the VIP lounge, he said he hadn't thought about it.

One of the visiting Professors said that Liang-ling did not think about anything; that he didn't have the least idea of what was going on inside the building; he didn't even have a section through the building. He said he didn't know how a student could show such bad work for a thesis. The drawing was bad; the colors were bad; the design—awful!

Another guest professor said it reminded him of the Taipei International Airport.

Professor X said it was not certainly five months work.

Professor U, the dean, said he knew nothing about airports and could not criticize anything; except the building code.

Professor Y said it would be hard to build.

Professor W said, "You didn't use your imagination!"

Professor Z said at least his columns are on center and the building is a neat box, but the elevations are in bad proportion and the drawing weak.

All the professors laughed at his 'people' in the water color perspective — in fact, if one looked closely, one could see a resemblance of the people in his drawing to the photo of his mother — he had thought it would please her.

All the professors in the end agreed it had no 'character' and that the design was bad. They all wrote on their little slips of paper that Liang-ling should fail — 'F'!

Later when Professor U reviewed these comments by the other professors, he decided that since Liang-ling had come this far and since he had passed all his other courses, he would allow him to graduate—and be rid of him.

On Graduation day Liang-ling's parents were proud that their son had worked so hard and was now to receive a Bachelor of Architecture Degree. His girlfriend had come to the university for the graduating dancing party, and now had come with his parents for graduation.

For the first two months of the summer he laid around his house and went often to see his girlfriend. At the end of the summer he had to leave and enter the military training for one year. During his stay in the army, Liang-ling did not read one book—not only in Architecture but on any subject. The few vacations he did receive, he either played pool with his buddies, or if there was enough time, he went home to see his girlfriend and his mother. During the whole time he did no drawing. Any training his arm had had, was now completely lost. The little he had learned in school was now completely forgotten except for 'cantilever', 'mies', 'FLW', 'interesting form' and 'imagination'.

Liang-ling came out of the army no better-off intellectually or technically equipped than he had been at the end of middle-school. In fact, his mind was sharper in middle schoool than it was now. He did not learn in the university to train or discipline his mind. He had even lost most of his ability to memorize. He learned nothing of the seriousness or responsibility of Architecture; he cared nothing of the future. If anything, he had grown lazy.

Out of the army, he now decided he would marry his girlfriend soon. He had heard that some of his better classmates were off to the US for more study. He never thought of going abroad; he didn't see them off. He begins to look for work in an Architect's office in Taipei. With a job he can marry; and once married he must keep that job at all costs.

So here is our young man, after putting in time for four years at a university and one in the army, knowing or understanding little about Architecture, now entering the field of practicing Architecture. It will be he and others like him who will become the future 'Architects', and someday be given the responsibility to 'design' and determine the actual Physical Environment of Taiwan.

ENTRANCE

In a country where the Minister of Education may be important, not because he understands anything about education or can serve to improve the present educational system, but rather because he can be primarily instrumental in allowing the children of other government officials and VIPs to leave for the US or Europe, it is not surprising then to find deficiency in the educational system. Nearly every top official has his children safely in the US or abroad, well educated and generally financially comfortable.

At one university before an American professor came, the text book being used in the psychology course was written in 1910! Almost sixty years old, and what an important sixty years. In Architecture, things are not quite so bad. At its best the present Architecture education in Taiwan is about twenty-five to thirty years behind similar education in the US. Students are being taught material and by methods which approximate those in the US in the years just before and after World War II. The better schools are close to those post-war years when everyone was becoming conscious of being 'modern', but still under the hangover of the old Beaux Arts system. The Taiwan schools have yet to make the full step into modern Architecture education which began in the '50s in the US and developed significantly since then.

The student is placed in a school or a major solely on the results of a nation-wide examination, which is in no way geared for Architecture. In fact the students who do make better Architects generally do not do so well on this exam. The exam is primarily based on the students' ability to memorize and retain a great deal of information, whether useful or not. Prior to the exam, the student makes a listing of his choice of majors and schools. His scoring on the exam will then determine which school or department he may enter. For example, a student whose first choice is a Medical Doctor at the Taiwan University, second Engineering, third, Physics at the same school, and fourth, Architecture at another school, may because of his exam score receive only his fourth choice and thus we have in the Architecture department a student who really doesn't want to be an Architect, but because of his exam he was unable in that year to be admitted to medical school, engineering or physics departments, settles for Architecture. Imagine the type of student he will make.

The better students seem to be those who transfer-in after their first year in another department. They may transfer because they are interested in Architecture, or express a desire to be Architects. This is highly desirable. This does not mean that all transfers make good Architects—far from it. Only those transfers who sincerely want to be Architects are the hopeful prospects. Many others also transfer in ; some because they like to draw and think that Architecture is like Art ; others because they think Architecture is synonymous with engineering ; or because they know not what else to take and think they will like to 'try' Architecture.

Another rule in existence is that a student may change his major only once. When a poorer student has transferred into Architecture and a year later realizes it is too difficult a course, he has no choice but to finish in Architecture, or drop out of the university. When these poorer students prove not to be doing well, there is pressure on the professor to pass them regardless of ability, since the student cannot transfer again. So in the end, students who have no real interest or do not really want to be Architects are pushed through and given a degree in Architecture. This could be partially solved by a second local examination in each Architecture department. All entering freshmen would be required to take it as well as all students wishing to transfer-in. The test could be designed strictly for a student's likely potential in Architecture. Entering students who did not do well on the local exam could be encouraged to transfer at the second semester. Transfers not doing well could be discouraged from entering. In addition personal interviews with the deans or professors would be helpful. This is not a solve-all solution, since that would require the complete reorganization of the entire educational system, but would begin to alleviate a few problems. Talent should be sought out and not dependent on 'chance', as in the present system.

There is on the present National Examination no provision for determining the student's ability to think ; to solve problems by his native intelligence rather than from memorized formulas. There is further, no provision for any artistic ability. Students desiring to enter Art school, must take the same examination and only by doing well in subjects and retentive mental processes which are entirely unrelated to Art, can the student then be 'qualified' to enter Art school. Is there or is there not something wrong ?

STUDENTS

One big problem with the present system is that some emphasis is placed on design, but not enough. In addition, not all students are by nature designers, and not all positions in Architecture offices and related fields require top designers, though an understanding of design is essential. There are no provisions in the present schools to deal with these two situations.

The few students with real design talent are never given the advice and advanced guidance they require. And while naturally talented, they graduate from school without having that talent developed, or even knowing how to use it. And the poorer students may resort to cheating, copying and other practices in order to pass the design course. Yet when they finish school—and in Taiwan they are all allowed to finish—they have not the least idea of how to design; nor are they capable of doing anything else for which they may be better suited; they know neither this nor that. In a word, they are useless.

In trying to better understand my students, I often thought to myself, "If I had an office, what position would I assign to each student?"

In an average class I found that No. 1 and No. 2 would be 'chief' designers — these were the top designers of the class. Under them Nos. 3, 4, & 5 would be assistant designers—they were next best. No. 6 would do strictly presentation and final design drawings — he could draw well but didn't understand Architecture. No. 7 was ideally suited as the 'front-man'. He would be the business partner of the firm; his job—to secure work for the office, deal with clients, entertain and shake hands—he had a natural disposition for this but was insensitive to design. No. 8 at times could be the assistant to No. 6, or even to the design staff, but could be relied upon for any art work needed; murals, sculpture, etc.— he was the artist of the class. No. 9 would be the chief draftsman. He would look over the rest of the men and coordinate the design with the working drawings — he had a good personality, was energetic, a good leader and organizer, but only a fair designer. Nos. 10, 11, 12, 13, 14, 15, 16 & 17 would make up the working drawings staff. No. 10 would be relied upon for structural information and coordination — he was the engineer of the class; these others understood construction and could draft fairly well. Nos. 18 and 19 would be the office boys and utility men.

They could draw when needed but would keep office supplies, deal with the blueprinter, wrap packages, etc. The rest of the class I wouldn't even hire, for they could not contribute anything to the good of the firm. However, in school they must be taught and dealt with.

It was interesting to find that this was almost their order of standing in their class work and final grades, with a few minor ups and downs due to individual ability. Nos. 1 thru 8 were all good designers and had a general understanding of Architecture, but still lack a great deal of training. They are all still raw and green. Each had different abilities, talents, good and bad points. The rest were simply not good designers, and most were not even good students. No. 9 was more suited for an Art major; No. 10, an Engineering major. There can still be places for them in Architecture if given some better direction than is now available. The next seven or eight had no feeling or understanding of design, but could at least make working drawings under the direction of more capable persons. The rest of the class was worthless as far as Architecture is concerned. Perhaps the firm could have contacted some contractors about hiring them as laborers. Yet all of these students were in the same class, doing the same design problems, competing with each other and being judged against each other. Except for these few pages, the students of Architecture in Taiwan have never been thought of or analyzed in individual terms of ability or talent. No dean or professor ever looks at his students with the sincere desire to understand them as individuals. There is no standard method of analysis, placement or judgement of Architecture students as to individual ability — there is not one course or program thought of with the intention of giving individual aid or teaching to the young Architecture students. Yet this is what they need. The course schedules are about twenty-five years behind times, but the deans' and professors' attitude towards teaching students Architecture Design is Archaic!

In evaluating the students at one university I found some amazing figures:

18 per cent — Superior
20 per cent — Above average
25 per cent — Average
37 per cent — Worthless

The top group was superior in their potential. While they were not always competent they were enthusiastic and understanding of the real aims of Architecture. Their education was limited and they lacked experience or maturity to be able to carry out their thoughts. Such a high percentage in this group is wonderful! If even half of these were to continue their study, go abroad, see the world and return to practice in Taiwan, the level of Taiwan's building design would rise appreciably. However, these are the very students who will go abroad and will never return.

At the bottom, 37 per cent is also surprisingly high. These students have no potential as Architects or even good draftsmen. They are wasting their time, the university's time, the professors' time and their parents' money. Yet the universities are reluctant to fail them out or reject their admission. They don't understand Architecture, in spite of their Entrance examination intelligence; they don't work hard; they can't draw; and they just don't care. In my opinion they should never have been allowed beyond the first year and certainly should never have been allowed to graduate and receive a degree.

The average 25 per cent are simply average; not in comparison with US students, but among themselves. They can pass all the courses, they can draw; they have learned something. These are the people who will go out and into the offices, stay in Taiwan and work as draftsmen. Few, if any, will ever rise to the point of having their own office.

The above-average 20 per cent in respect to Taiwan's future, is an interesting group. At times, they can do good work, they do more than just pass a course, and understand some of the general scope of Architecture. They are important because, if given better opportunity they could grow. Some or even half may be expected to go abroad, however. The other half that is left of this group is then the potential bulk of Taiwan's future Designers and future Architects, with their own offices in Taiwan. While they now have potential in school, this may die out in the field. In the offices in Taiwan today where they must of necessity find work there is little chance of their receiving proper guidance and development. In the struggle of securing work and competing with more ambitious but less-talented schemers— of which Taiwan abounds — they may never survive long enough to develop that potential.

The above figures were the result at one university, which I believe to be superior rather than typical or average. After looking around at other schools it is more reasonable to estimate the following figures for the overall picture of Taiwan's Architecture students:

2—5 per cent	—	Superior — rarely 10 per cent
15 per cent	—	Above average
30 per cent	—	Average
53—45 per cent	—	Worthless

By better department entrance procedure and by failing out most of the bottom group this percentage, and hopefully the students' ability, could be improved. By doing so, more effort and attention could be given the better students. By recognizing that the potential of Taiwan's Architecture future lies somewhere within the second 15 per cent, courses could be built around them to further help them and Taiwan. This group should be given special attention.

However 99 per cent of the students are Dead-beats. They lack any real enthusiasm about Design or Architecture. There is little spirit or feeling of brotherhood among these students. They do not 'live' in the drafting rooms, and are even reluctant to go to their Architecture Buildings. They do not on campus have the individual quality or reputation that Architecture students have in the US. The all night bull-sessions in the dorms where the student can uninhibitedly talk out his viewpoint among his fellow students — without a professor around — and by which he can begin to express his opinion, listen to others and grow and learn, is non-existant among the Chinese Architecture students. They rush back to their dorms and gossip of the girls or of the private lives of their professors—and to sleep!

Their minds and values are too small to ever be good Architects. Some are clever, but use their cleverness in the wrong way: in trying to outsmart and fool the professors — they want to see how much they can get away with rather than working hard and affirmatively applying their ability. There are no young, mad, 'I'm-going-to-change-the-world-with-my-design' geniuses on the Architecture scene in Taiwan. Architecture to the Chinese students means carrying on their lives the way they did in middle-school, the same as all the other students in the university, and in the meantime getting through 160 credits to graduate.

DEANS

It is extremely difficult to criticize the deans for it almost means singling out six or eight individuals who everyone knows. Rather than do this, the things said here are an attempt to generalize the situation and policy of deans in general; not those few men in particular.

The selection of deans is too often the result of political maneuvering rather than a man's ability as an educator or as an Architect. As a group, they are really bad Architects at that. While it is desirable that the deans be practicing Architects, when they are appointed dean they should be then primarily interested in furthering Architecture EDUCATION. This is where they all fail. To many deans his position is one to be used for his self-glorification, power and social standing. Rather than being a position into which they can throw themselves, devote themselves in order to raise and improve the level and conditions of Architecture, they use the position of Dean as a stepping stone in which they dare not become too involved and of which they will leave on a moment's notice of a higher appointment.

The Chinese prefer an 'older man' to be dean. Too often this older man understands nothing of Modern Architecture and is too old to feel he should associate closely with the students. They are usually schemers and politicans rather than educators or Architects. They like to believe this position is prominent and solely administrative. For the dean to be strictly an administrator where he only makes or approves final decisions leaving the 'details' and work to the men below him, can only work in a highly organized system where there ARE such capable men below him. In Western organizations there are one or two layers of men below the chief, but above the workers; it is they who do the work and carry out policy; the chief being a figure-head. In Taiwan this situation simply does not exist. There are no men below the dean, yet he pompously holds the chief's position.

Because the schools are young and new, the dean by necessity must deal directly with students in many cases; he must by necessity become directly involved with the courses, drawings and subject matter; he must by necessity devote much of his own time, energy and knowledge for the guidance, building and improvement of his department. Schools are so small that direct contact with the student body is essential. No dean is willing to do this.

Some deans like to leave all the 'details' for the assistants to carry out. The Architecture Assistants in Taiwan schools are worthless! They are usually recently graduated from other schools; they are too young and immature to assume any responsibility whatsoever. In the usual case there are some five assistants out of which only one does all the work, and that is even done badly. The others are lazy and do all they can to get out of doing any work. Some know less than the students under them. They just take up space, waste everyone's time, and cost the school money which could be better used on the students, or in paying a good professor or department secretary. The Architecture Assistants in Taiwan are Useless.

Other deans like to leave all educational matters to the professors. This leads to each professor teaching his own unrelated material. This leads to confusion among the students. While academic freedom is essential, there must be in Architecture a unified underlying philosophy in all courses. All professors within the department should be in sympathy with and understand the aims and goals of that philosophy. Yet some deans even interfere with the academic freedom of the professors. Some dictate to the professor what he MUST teach. One dean hinted to me weekly to assign as homework to my class a design problem for which he had been given the actual commission. His intention was to steal ideas from the students. After my continual refusal, he found another professor who was more willing.

No assistant deans exist to my knowledge. In many places this could be a tremendous aid. The assistant dean could be a younger man who is aware of both Modern Architecture and education. He could deal with the students full-time and be responsible for a great many decisions and improvements. But then why not make such a man the Dean?

In one university the Physics and Architecture departments lie side by side. Every night, until at least midnight, a light can be seen in the Physics department. It is the dean working late. He is working on two things: his work as dean; the courses, the problems of the students, the department, etc. Secondly: his self-improvement; he reads the latest journals, books; is studying and doing private research. He is young and still learning. Because of his close contact with his students they are aware of his learning, hard work and ability; the students understand, love and respect him. It is said their dean works harder than the students.

Meanwhile the Architecture department stays dark and gloomy night after night. The students are afraid to go near it. The dean never shows up. The dean seldom reads or studies; he gives little thought of the students or their individual problems—of which students have many. He doesn't even know them by sight as his own students. Some students feel they understand more about their major than the dean, even though they are too polite to ever mention it. This dean is an old man who is neither liked nor respected by his students. This of course will be reflected in their work, attitude and spirit.

A great deal of blame must fall on the deans. For it is the dean who is responsible for setting up the courses and program of study; not to just blindly follow programs out of US school bulletins. It is the dean who is responsible for the overall philosophy of Design and Architecture prevalent in his school. He is responsible for the training and for what the graduate will know. Now the dean sits back and dumbfoundedly waits to see what kind of students will come out of his department; he is surprised or delighted if one or two 'happen' to turn out good. It is the dean who selects and approves the faculty; he must seek out professors and train them if necessary to fit into such a program, and not simply hire them because they are his friends, old classmates or former students. In Taiwan the dean is not always responsible for the selection of students, as he is in the US, but here the dean could be highly instrumental in discouraging poor students and seeking out new students and transfers. Has one dean ever gone into the middle-schools and lectured on what the study of Architecture at a university consists? Or do the deans just sit back and wait around to find out how 'lucky' they were on the results of the exam? The dean should be responsible for recruiting students. It is the dean who is responsible for faculty meetings and unifying his staff. It is the dean who is responsible for inviting guest lecturers, exhibitions, movies and other stimuli.

It is the dean who is responsible for the general overall policy, decision-making of the department and for the intellectual environment, atmosphere and spirit of his students and department. This all involves a great deal of work, sweat, brain power and responsibility. In Taiwan this work, thinking and responsibility are never accepted, never carried out nor upheld by any of the Deans of Architecture. ◦多做多錯、少做少錯、不錯不錯◦

PROFESSORS

This is also a difficult topic to separate into a special category. There is much overlap. For instance it may be the dean or the administration who hires him; the courses may be set up by someone else; and he teaches only one course in an entire program. Sometimes there is jealousy and restraint among professors. Is it the fault of the administration, the fault of the dean, or the fault of the men themselves? It is difficult to say. Many difficulties in the Architecture schools are not directly the fault of the faculty, but they are involved.

One of the biggest problems is the widespread policy of Part-time Professors. More than likely such a professor is a practicing Architect and comes to the university one hour or one afternoon a week. The rest of the time the students never see him. Too often during the rest of the time he gives little or no thought to the students or his teaching duties.

The lack of available or qualified men in Taiwan to teach Architecture is part of the cause of this problem. It is simply difficult to find good professors. In addition, the schools pay too little and a man chooses to teach at two or three schools part-time to increase his pay. Part-time at several schools is more financially rewarding than full-time at one school. The schools will simply not pay enough to entice full-time Architecture professors of any ability. In the end it is the students who suffer because of this. Aside from the class hour, the students need a professor around to see and to talk with informally and outside of class. It is absolutely essential, at minimum to have one full-time professor for each class-year at each school. The dean could be one such man; often however, the dean himself is only part-time.

An evil of this system is that the professor comes in, lectures and leaves again giving little thought or preparation to teaching. Many professors become exponents of the 'easy method' of teaching. They never attempt to understand the student's level of comprehension. They simply come into class and talk of what they themselves understand, but of which a student in the second or third year cannot grasp. To spout-off what you know without regard of the student's level, of course, requires no work or preparation. This is a difficult problem in education: to determine the capacity of understanding at given age levels, and then to prepare courses and material to meet that level.

Other professors are too busy to keep up on their notes or to improve lectures or methods of teaching. They never change. They have reached a static position of learning and not only do not keep up on the latest developments, but are unable to advance or learn themselves. Five years later they are all saying the same old things over and over. Some have been using the same class notes for the past twenty years. A few never even make it to class that one hour a week, but simply send in their notes and tell the assistants to distribute them. The notes are the same year after year, after year, after year, after.....

Not only are there few professors in Taiwan, but for the most part those few are simply unqualified, either as Architects or as teachers. The only qualification for some is that they are among the sixty or so who have come over from the mainland and were schooled there. All of these men have no understanding or concept of modern teaching techniques or of modern Architecture theory or practice. They are in both, fifty to sixty years behind the times; they are too old to ever have hope of learning or improving. Many teach the students to copy from magazines; many have no faculty for helping a student grow or develop; many just 'don't know'. They can and do in their ignorance, pass on what was given to them without thought, or change and in that way continue the ball of mediocrity rolling.

The most general criticism of the Architecture professors themselves is that they are not developed or capable Architects. How then can they teach? Their ideas, understanding and tastes are still vague, uncertain and immature. Most are not able in their teaching, especially in Design, to distinguish between personal likes or dislikes and objective criticism. When a student designs a building and the professor casually looks at the drawing, without full comprehension, and says he doesn't like it, that professor is exerting his personal opinion and is not teaching that student. There is no one in Taiwan Architecture who is of such stature that his personal liking or not is highly significant to anyone. It means nothing to tell a student your personal, subjective feeling. The student must first be taught in school, the broad, objective underlying principles of Design and Architecture. His own personal touch in Architecture will develop later in life. School is the only place where fundamental principles can and must be taught. There is no such objective teaching of Architecture principles in Taiwan.

This is because the professors do not know or understand such fundamental, objective principles. Further there is no method, procedure, or training in the study of Architecture Design in Taiwan. Design is a process, not a grasping of wild ideas out of the air. No process or method is taught in these schools. The student ends his schooling not really trained. This again is because the professors themselves lack the knowledge or even awareness that such training is necessary. In their ignorance, the professors allow the students every licence in copying, scheming, cheating and irrational guessing at design solutions instead of channeling, training and disciplining the young Architecture student's mind.

Besides the teaching of knowledge and calculations of beams, it is the understanding and direction in Architecture that a student must learn in school. Given time and experience in an office, any intelligent young man can gain knowledge of building, detailing, or construction. But only in school can he receive such direction. This is totally lacking in Taiwan, again because the professors have no such understanding or direction themselves. The professors, like their deans, are not educators or familiar with the problems of Architecture education.

Aside from teaching, the professor is important as an 'image' to the student. It is in school that the student first sees what an Architect is like or how he thinks. The image projected by most professors in Taiwan is hardly one to instill any enthusiasm or desire on the part of the students to be Architects.

The inability to obtain good, qualified Architecture teachers remains the greatest problem, but must improve if Taiwan's Architecture future is to improve. Students must be induced to return from the US to teach. Visiting professors or even deans who can set up a department and start this direction and method that is so sadly lacking, must be secured, even at high cost. Taiwan's Architecture future is at stake. Taiwan schools are scraping the proverbial Architecture barrel to find men. But even so, within this limited number, these professors have not always been used to advantage; often the better professors are never listened to by their deans or administators; often their appointment or organization is marred by politics and by the lack of sharp, intelligent planning or departmental policy. Often the professor is only one small part of the department and is subject to poor, overruling administrative policy.

COURSES

There are in Taiwan no courses which really force or train the student of Architecture, as well as other programs, to think. In many schools the students in physics and other sciences lead the school in high grades. This is simply because those courses stress memorizing of formulas and then the students are tested on what they have been able to memorize. This does not mean that such students do not have to work hard. Many are extremely industrious. But this type of teaching and learning is ideally suited to the Chinese who has had a whole primary and secondary education based on such retention of information. Students in Architecture are discouraged because they have no such simple formulas, and because design forces them to think a little on their own. Many Chinese students find this too difficult and are not prepared to use their brains in this way. Many are simply unable to cope with it.

There can also be creative thinking in science and engineering as well. Great strides in science have been made because of a few men being creative; using their brains in a new way to conceive of something that was not in the formulas or not in the books. There is a great need in Architecture, in science and in other fields for such creative thinking. This must begin in the schools. In Taiwan there is no such thinking, neither in school nor in practice.

Engineering students receive no such training or are never aware that such things exist. Engineers by tradition are 'conservative' and not 'creative'. This is usually expressed in their 200 per cent overdesign of building structures under the label of safety. Only recently in the US have schools begun to teach engineers to think more intuitively and to depend less on what is written in the book. It may take a long, long time for this new thinking to reach and penetrate Taiwan's schools.

General or Liberal Arts receives perhaps slightly more. A course is given to students called 'Aesthetics'. It is generally taught in the Department of Philosophy by men who are 'schooled' in it. The object of this course is to 'teach' the student about 'Beauty'! To teach appreciation of beauty, the professor plays Classic Western music on a phonograph. In order to have the students give full attention to the appreciation of this music, the professor turns out the lights in the classroom. The minute the lights are out, all the Chinese students fall asleep!

In Architecture there are Art courses offered as well as drawing to develop the students' sensitivity. In Design the student becomes even more aware of it and has the chance to develop such sensitivity. In the Art courses however, there is no real tying them in with Design or other courses. They are simply given as separate individual courses which, when all completed should give the student an awareness of his sensitivity and of beauty.

The professor is usually an artist and understands little of the Architects' needs. The copying of plaster casts is senseless and outdated. Why are not living models used? A bigger problem is that the Art courses, especially painting and sculpture are not required; they are usually given as electives and the lazy students elect not to take them. Further they are offered at the wrong time in the Architecture program. They are commonly offered as electives in the fourth and last year. At that time the student is about to graduate and feels these are either 'easy' or because they are only 'electives' the student fails to take them seriously or refuses to work hard, but takes them only to 'fool around'. Even when students do elect to take them, they do so for only one year. This is not enough. In one year the student can only begin to become familiar with the materials and techniques of such courses. A second full year is needed to begin to use these. Not that the student is to become an artist, but that the more valuable lessons are only learned after the first year. Most Architecture students don't go that far.

In most Architecture schools it is customary to give freehand drawing in the first year, water colors in the second year, nothing in the third year and electives of painting or sculpture in the fourth year. It would be much better if an Art course were required for credit in all of the four years. Sculpture in the second or third year is invaluable for it first teaches the student in addition to the more obvious advantages of any Art course, an awareness of form and secondly can show him the intrinsic differences between sculptural form and Architectural expression; extremely valuable lessons to the future Architect.

Architecture is not pure Art; buildings are not sculpture; Architecture drawings are not paintings; Design courses in Architecture do not replace nor are they a substitute for Art courses. They must be two distinct chains of thought yet interrelated and taught simultaneously.

At the other extreme, engineering courses are offered. They somehow all come to a head in the third year. This is partly a result of the four year program, and partly due to poor scheduling by the administration. The five year program allows a more even distribution. These courses are absolutely necessary but require much time and study by the Architecture students. The major criticism is however, that they bear little relation to each other, to Design, or to Architecture. While the detailed calculation of beams is absolutely necessary for the Architect's schooling, there are no courses that tend to explain a philosophy of structure, of systems or use of structural systems. There is no general talk of structural understanding. Very little is ever mentioned of determination of systems or bay sizes, economics of systems, availability of materials, advantages or disadvantages of systems or members. There is nothing offered in the creativity of Architectural structure. There is no relation of structure to Architecture Design. Usually the student is plunged directly into the confusion of formulas, and calculations; he is made to compute the exact steel reinforcing size without first understanding the nature of reinforced concrete.

These courses are usually taught by engineers. Their courses are taught as all engineers are taught, but they are teaching Architects. Engineers are taught detailed calculations in school so that they will be able to go out into an office and earn a living; not for understanding of structure. The purpose in teaching Architects these courses is far different; they should be set up accordingly, not simply following the engineers' standard procedures.

I believe the future Architects of Taiwan, now students, should be taught a more general and broad understanding of structure rather than more detailed knowledge. Whether the course matter be changed, whether new courses should be introduced, or whether some new changes should be made in the Architecture Design course is a matter to be worked out individually at each school. But regardless, the problem remains that the deans and professors are unaware that any changes should be made. Perhaps the schools of Architecture in the US will introduce new teaching methods of structure in their own schools and then eventually some twenty years later they will drift down to the Taiwan deans and schools. It appears as if that is the only way new programs can ever come into the Taiwan Architecture schools.

The mechanical equipment courses in Taiwan are inadequate. This includes plumbing, air-conditioning, ventilation, lighting, heating, vertical transportation and elevators, acoustics, incinerators, pumps, etc. In the Taiwan schools this is all hastily covered in one or two semesters, but should require six to eight semesters' time. Many of the Architects and professors in Taiwan were trained in the day when there was no mechanical equipment or it was in its infancy. They do not know how to think in terms of it or even accept it. In the instances when this material is taught by a mechanical engineer, there is little relation to Architecture or to the Architect's outlook.

The mechanical equipment available in Taiwan today is still limited. This has been used as an excuse for not teaching students more about it, but this is a grave error. In the US today it is easy to see the difference in buildings by men who were trained without understanding it and by those who were. This understanding is something which must be taught in schools to the young Architect as part of this total make-up; not something that can be 'picked-up' later if need be. Even in Taiwan the use of such systems is increasing yearly. By the time these students are Architects — some twenty years hence — there will be widespread use of it. Men who cannot think in terms of mechanical equipment, when forced to use it, usually tend to neglect, abuse or misuse it; they fear it, detest it, shy away and tend to negatively subdue it rather than intelligently understand it and affirmatively use it within its nature as an aid to man's comfort. This only results in bad design and wasted money. Again, as in structure, it is a matter of outlook, understanding, direction and approach rather than competency in detailed information or knowledge which the Architects and students must receive and possess. In the middle of the Twentieth Century be it China, Japan, Africa or the US, the student must be given this understanding in school. In Taiwan it is presently inadequate.

Building construction and working drawings are the next aspect. These too, are inadequate in the Taiwan Architecture schools. It is the usual practice here to have the students trace some working drawings that the professor or someone else has done. This method teaches the student nothing of how to build. It is not a building-up mental process but simply copy work. This does not teach the student to 'think' in terms of working drawings or construction.

Most students don't understand anything about working drawings until about after two years experience in an office. It suddenly comes, and they say, "Oh, now I see!" They should be saying this in the second year of college. There is little relation between the building materials course—where the kinds and sizes of materials are taught—and the working drawings course—where the student should learn how to put these materials together. For Architecture students today, there is not enough of this given in schools. The Architect must know how to build. Drawings are simply the Architects tool by which he can show someone else how to build his design. Now matter how artistic his design may be, if it cannot be built well, he is not worthy of the title Architect. The Architect is not simply an artist. He is a designer of buildings. He must be able to build those buildings. A visiting professor had to recommend that a course be taught in local Taiwan construction methods. His suggestion was rejected, needless to say. The average Architecture student in Taiwan after graduation from four years of university study could not build a simple mud-brick farmhouse, if his life depended on it. The students simply don't know how to build anything. The Architect must deal with contractors; he should be able to meet them on their own ground; he must know more than the contractor, not be dependent on him. The Architect must know how to build and build well. The Architect learns this as well as how to put a building together by making drawings. It is also a tool of learning. The best way to learn this however, is by going out and watching a building being built. Ideally the professor should include this as part of his course and lead the students out into the field to teach them. This is an absolute must. In China, however, any teaching outside of the classroom is strictly taboo. This is an old idea and must change. Architecture is not purely academic like history or mathematics. Field trips to building sites are a necessary part of the Architect's education. Field trips to factories to see building materials being made are as vital.

In the US when a college graduate enters an Architect's office there are at least three things he is expected to know, and is usually given these as his first work assignment: he should know how to letter, how to lay out a toilet room and how to figure the rise and run of a stair. In Taiwan the graduating senior in Architecture cannot even design a toilet room!

DESIGN

Design is the major course in the Architecture curriculum. To become an Architect it is theoretically necessary to be a designer. While not all students have design talent, it is necessary for them to go through this course. Only in this way can the worst students be weeded out and the better ones allowed to continue. In Taiwan there is no weeding and the bad ones all go through.

In the first year Basic Design is the standard course, but the material covered has nothing to do with Architecture directly. There are generally exercises given to see the sensitivity and creative ability of the student. While it is necessary it is not sufficient. Standard basic design must be in someway given in addition to introductory Architecture problems. To set up such a course integrating both of these is difficult and there is no one in Taiwan capable of doing it himself. Teaching Basic Design comes from the US. Today in the US schools concepts of teaching freshmen Architecture students are changing. Perhaps if Taiwan just waits ten years they can copy the system developed in the US. One benefit of teaching basic design is for the professor to see what talent the student has, if any, and while still during the first year the professor can then judge the potential of each student. Since it is only the first year the professor can advise the hopeless students to transfer out. In Taiwan, however, this is abused for the teachers of Basic Design have little ability to judge such talent and the general policy of the schools, in an attempt to pad the statistics by enrolling large classes, is to allow completely ill-fitted students continue in Architecture.

The first year is also important for the impression it makes on all students, good or bad. It is their first introduction to Architecture, and while first impressions may be changed, they are usually lasting and significant. If the professor teaching such a course is of no talent or creative ability himself, imagine the worth of such a teacher in such a course and the impression he will make on all new students. The choice of the professor for this position is an extremely important and difficult one. Usually in Taiwan not much thought is given to such a choice. The general thinking is that since these are freshmen and don't know anything about Architecture, we can give them a teacher or assistant who also doesn't know anything!

In the second year the student is introduced to real Architecture problems, often without any background and the student immediately dismisses anything learned in Basic Design. Problems usually given are a single space such as a dormitory room, a small chapel, a house, and other such simple spaces. These similar problems are given in Taiwan, but the student is never encouraged or taught to think of all aspects of that Architectural space. Aspects such as entrance, approach, lighting, textures, colors, atmosphere, experience, or scale, are never mentioned. The professors are unaware of them or thinks to himself that it will all come in later years. It never does. This second year is vitally important for it teaches, or should teach, the student how to begin a design and very broad general steps, a procedure or method, to follow a design through. The habits of the student, in this process of design, established by him in this year will usually stay with him the rest of his school years, if not the rest of his life. Nowhere in Taiwan, outside of my course, is the student trained in how to proceed through a design problem; not only in the second year, but not in any year.

In the third year the student is given more complex problems involving the relationship of spaces, separation of services, and the introduction of structural considerations. Elements such as elevators, stairways, toilets, and locker rooms are stressed. Typical problems are schools, hotels, apartments, libraries, a theater or other long-spanned spaces, gymnasiums, etc. While again these problems are offered in Taiwan schools, the relationship of spaces is never mentioned or stressed. And the elements mentioned above are not systematically presented. The professor usually gives more difficult problems than the second year but offers only general Architectural criticism. While that is in some way necessary it is hardly sufficient.

In the fourth year things become even more complex. Large complex buildings such as hospitals are given, and often large groups of buildings such as government centers, educational or cultural centers, etc. By this year it is assumed that the student has some competency in the planning of interior functions of buildings and often the exterior expression is also stressed in this fourth year. In the four year program all this is crammed into one semester, as the second and last semester of the year is devoted to the undergraduate design thesis; normally given in the fifth year. One or two semesters of design are thus lost in the four year program.

In addition to the progressive complexity of problems over the four year period, it should also be planned that the student is introduced to at least one example of each Architecture Type: residential, religious, commercial, industrial, educational, etc. This has not been fully recognized or adhered to. No mention is made to the students to make him aware of these types.

The professors in Taiwan have given out problems because the US schools do and not because they truly understand why; they are not given with the clear intention of progressively developing the student; they are not given with the intention of exposing the student to the whole range of Architectural problems; they are not given because of the specific lesson each problem must teach; they are not thought of as a total linear development, but are given as separate, individual parts without relation to each other or relation to the whole four year program. They are copies of the US programs so that the deans of the schools can boast that they are just like the US; but the content and deeper implications are all missing.

Somewhere along the line in the Taiwan schools, perhaps in the second year, the student falls into the habit of 'designing', and the habit of presentation. Then for the rest of his schooling he simply repeats over and over these same habits. He shows the plans, elevations and perspectives in the same way; he designs or tries to design in the same way over and over again. He doesn't improve. The professors too, fall into a habit and give only general criticism regardless of the year, the student, or the problem given. So year after year the pretense of designing and criticizing is enacted by the established habits of both student and professor without the desire or intention to help or improve. Early in the four years the hierarchy of students within each class becomes evident. The good students come to the top and stay there, the bad fall to the bottom with no hope of ever rising. The good student will learn he is assured of good grades regardless of his effort. He will do only what is necessary. The good student falls into this habit because the professors, problems and courses are dull and not stimulating or challenging enough for him. The programs handed out are usually a list of room requirements and sizes. There is no research or digging for the student to do. It merely becomes a puzzle of putting all the pieces together again. Given three years of this coupled with a string of insipid professors and the whole program of Architecture seems dull and inadequate.

The beginner struggles to get through even the most basic requirements. A child struggles to play all the notes correctly on the piano; the student engineer struggles to simply solve the arithmetic of a given formula and the high school band struggles to get through the composition without making any mistakes and hoping to all finish together. So too there are basic problems in Architecture which the child in Architecture must struggle to get through. Just as the professional pianist is not concerned primarily with being able to play the notes, but can do that without question; just as the great orchestral performances are more than the musicians' ability to play all the notes correctly and end together; just as the professional engineer is no longer concerned only with the arithmetic, but is involved in deeper and more important things, so too in Architecture, the professional must be concerned with the things beyond simple basic fundamentals. Architecture is not only the solving of these simple relationships but is much more beyond them. The phrase 'beyond them' implies that the fundamentals are first solved and then the performance goes beyond them. The musician goes beyond the playing of all the notes correctly implies he Can and Must, play them correctly. The Architect must go beyond the fundamentals; this too implies he can and must solve the fundamental problems first. It is the duty of the school then to teach the solving of these fundamentals to the beginner in Architecture, just as the notes, scales and basic fundamentals are taught to the student in music. In the Taiwan schools, these are not taught.

In Taiwan the practicing Architects do not know them and in their work that is actually built, these fundamentals are not solved and they try to go 'beyond them' by 'going around them'. A musician who would to give a professional concert and could not even play the notes, but attempted to go through all the motions of giving a serious performance would be laughed off the stage—though I've seen just such a performance applauded in Taiwan. But the Architects in Taiwan are doing in effect the same thing and are not criticized and are given more work and allowed to get away with it.

A teacher who couldn't teach his students to play scales on the paino, would soon lose students and become known as an incapable teacher, yet the schools in Taiwan do in effect the same to the students of Architecture and still they continue to flourish without criticism.

THE UNIVERSITIES

The Universities teach nothing but Courses.

There is, in the Architecture schools of Taiwan, no fully integrated program of Architecture that even attempts to develop the student progressively from one year to the next by a planned, systematic, continuous program of courses so that in the end the student of Architecture, when graduated, has been trained to be aware of the scope and problems in the whole field of Architecture and has received over the years the basic thinking, training and approach necessary for him to develop to meet those problems in his future practice.

It gives the student so many credit courses to complete and then gives him a degree. He takes an engineering course this year—a design course next year, an Art course here and a history course there and on and on. There is no relationship of the engineering course with the design course; there is no relation of the Art course or sculpture course with the design course. Even within the limited four years of design there is no relationship among the courses. There is no one, single, unified whole, but rather just so many loose parts that somehow are expected to make a whole if only the student can work, cheat or squirm his way through them. This is the fault in part of the professors. Generally the second year professor does not have the wildest idea of what the first year professor has taught or of what the third year professor will teach his students in the following year. He doesn't even care!

But largely it is the fault of the deans and administration. It is the dean's duty to see the entire four year program as a whole and then control the parts. He should assign professors accordingly and make them aware of his plan and just what responsibility he expects of each professor in working towards the finished program. This is not done in Taiwan.

The student, because of this system, and because of the poor professors sees his Architecture education only as a number of courses. He doesn't realize that courses should be related to each other. He doesn't look for these interrelations. The student doesn't realize that the courses in school are not the end of his Architecture education but are only the beginning. The student is required to take a water color painting course. Once that student passes it, he feels he is finished with water color painting for the rest of his life—forever.

The real intention of such a course is to only introduce him to the fact that water color painting does exist and begins him on his way. It should be hoped that he will continue to pursue it further in his own way. The object of such a course is not to make a professional artist of him in the use of water color. Far from it; it serves only as a starting point, from which it is the responsibilty of the student to continue by himself. This applies as well to many of the courses in Architecture. But none of the school students realize this or ever pursue these courses further. Once out of school 80-90 per cent of what was taught is forgotten.

The teaching of Architecture must be a totally integrated program, not a series of separate unrelated parts. Two basic approaches are valid. One being in the form of Atelier or master and apprentice. In this the student usually studies only design but within that the professor or master also teaches him structure, history, mechanical equipment, philosophy and whatever else the master feels necessary. But in the more general system, taught in most universities, it is broken down into many courses, all taught by specialists. Somewhere along the line they must all be put together again. This should be done in Design. This is part of the reason of the thesis; in his last year or semester the student may begin to put all he has learned over the past years together into one design.

In Taiwan the design professor hesitates to mention anything of structure or mechanical equipment; either becauses he knows little about them, he doesn't want to contradict what is taught in other courses or he feels he is hired to teach design, not other things like structures, for that is the duty of the structures professor. Some professors are at fault, but it is mostly the fault of the deans for not properly recognizing that all the courses should be fully integrated.

There are one or two professors of Design who have ideas of how to improve and teach the students. But they are extremely limited. What one such professor may begin in the second or third year will not be carried out by his colleagues in the next years. So in the end his efforts really do little good. Many times his ideas are vetoed by the dean or administration. As one small part of an entire program he is helpless. It seems the only hope for improvement is for such a professor to be dean. Unless he is dean he remains helpless. That is the only way he will have enough power to get something done or changed for the better.

However, in China, perhaps of long traditional procedures which require no thinking, such young men with new ideas or enough energy to change or improve things are in the eyes of the administration unfit for a dean. Ironically the men they feel are suited for deans are the very men who know or care little of Architecture, education or improvement. They are old politicians. There is no hope as long as these stay in charge. Rather than using their position to get things accomplished and to implement new courses, methods, professors, and stimuli for the students they fall into that weak bureaucratic frame of mind which causes them to be afraid to do anything or assume any responsibility whatsoever in fear of criticism.

What Taiwan really needs are some Young deans—men below thirty-five years of age. These men would be young enough to understand the students' problems and they themselves would have received some modern training. They would be still young enough to get new and fresh ways and ideas; not old and narrow men who cannot grow further. The great advances such a move would make in the education and stimulus on the students would in the end outweigh the problems of administration and inexperience they may create. In schools where there are insufficient funds and facilities, where even the students themselves realize their limitations, what is needed more than anything, more than money, more than books, more than good buildings in which to work, is a feeling of spirit among the students. It is the primary function of the dean and the university to give this spirit. The old men that the administrations favor lack such enthusiasm and spirit and are not the answer.

Some students see the schools and universities in Taiwan as stepping stones to the US — and freedom. The only chance for a young person to leave Taiwan is to be accepted by a US university and go abroad for further study. Once abroad these students will never return— regardless of the US immigration regulations. Thousands of students have gone abroad; only some three per cent have returned. These students represent the top talent and intelligence of Taiwan's younger generation. They really are not concerned of China's future as they like to talk about; and worse, many cheat and use other means while students, in order to receive high grades, essential for US admission. Some Architecture students have even sent in drawings to US schools as examples of their work, which are really other students' work.

The Universities teach the prospective Architect nothing but courses.

It teaches him nothing of how to dress neater and appear cleaner — regardless of money soap costs little. It teaches him nothing of personal health. He doesn't learn to brush his teeth; he isn't given enough water to bathe frequently and he carries on the habits he brought with him when he entered as a freshman.

What lesson is it to him to be served his dinner, that has been cooked in a filthy kitchen, by an old man in rags who wipes his dripping nose with his fingers of one hand and serves the student a piece of pork with his fingers of the other hand; and while he eats to see others of the help spitting on the floor near the common tea pot, picking their skin sores and then serving or cooking food without first washing their hands, and to see the helps' children run naked around the dining room among the students and 'do their business' on the dining chairs; while the manager of the dining room lounges around unshaven in his pajamas?

It teaches him nothing of improving personal integrity or honesty; in fact he learns quite the opposite. What kind of lesson is it to the student when the administration and professors 'juggle' grades, university presidents grant special favors to special students, and when universities neglect to punish students who have stolen books from the library over the years?

There is no leadership taught in the Universities. Organizations are discouraged and no initiative is expected of the students. It is these very same personalities who will be the future 'leaders' and politicians of China, and not the really honest students who stay in line.

An Architecture seminar proved to be a dismal failure because fourth-year university students proved to be too shy to even ask questions or volunteer information; they were further reluctant to accept the initiative or responsibility to assume the seminar leadership.

Nothing is done to improve the student's taste or in general to make him a better man, a better citizen or just a plain better human being. It is not sufficient to produce future leaders or good citizens and I am criticizing the educators, universities and policy-makers who do nothing more or do not even realize that more should be done.

It appears to me that the student enters the university as a child and he leaves as a child. He is pampered by his parents, his professors and the University.

CHENG KUNG

This is the grand-daddy of the Architecture schools in Taiwan
Like all good grand-daddies it may have produced a great number of children; and perhaps
like all grand-daddies it has grown too old and may have out-lived its usefulness
Perhaps it is old and set in its ways
It has the responsibility for setting up a good program, for the other schools
copy and follow it
Even the professors and dean from this school
teach at the others
That it is an important and influential school in Taiwan have no doubt
That this school has a reputation have no doubt—
It is still the first choice on the National exam by many of the students
But there is little to uphold such a reputation
It has produced a large number of students — but of what quality?
A large number of graduates have flown out and filled up all the offices throughout Taiwan —
some have opened offices—
Some graduates have flown right out of Taiwan
The facilities of this school may be better than found at other schools
though the faculty not much better—
In this school the students may be taught to draw better than at other schools—
they may even be taught how to make better use of American magazines
than at other schools—
they may be taught to produce better presentation—
they may be taught things more practical—
they may even be taught to better 'talk' Architecture—
this school may have turned out many 'brilliant' and 'talented' students
but yet the world awaits
one real good piece of Architecture from any of its graduates!

THE DILEMMA AT TUNGHAI

Tunghai is a smaller school, averaging twelve or thirteen students per class and to date has only graduated two classes—20 students. It is at present a four year program but is considering expansion to five—if Cheng Kung does it first, Tunghai will follow. Like all schools, they have good students and bad students. In relative percentages their proportion of bad students follows the general high number. However in the first three classes there are eight students I would rank as excellent. They could stand up against any other students in Taiwan and to a good many in the US. It also follows the usual pattern of Taiwan losing talent. Already three of the eight are in the US, three more are preparing to leave, and the other two will follow shortly. Those eight represent 21 per cent which is surprisingly high.

It is their understanding, thinking and conceptual design ability that makes these students so superior. It must be said that their drawing and presentation ability is not up to their theoretic understanding. But drawing technique can come given time. Thinking and design ability can never come—regardless of time—if one does not have such ability within. Most surprising, five of the eight are not boys. In spite of this, or rather because of it, every bit of encouragement and help should be given these students.

The courses offered at Tunghai differ little than in the other schools. However under the founder of the department, its first dean, there developed a spirit at Tunghai that has been unequaled in any other school. This spirit is an intangible, which does not show up in statistical reports or in college catalogs but a vitally important element that is too often lacking in the departments of Architecture. With the lack of equipment, facilities, books, good professors, and all the problems of a young department with little funds, this spirit is even more important. This spirit created a feeling of brotherhood among the Architecture students and once this feeling was established the students became caught up in it and were really able to have enthusiasm and were able to catch the true spirit of Design and Architecture. In school this is more important than giving a student a lot of detailed knowledge about concrete beams, Architecture physics, and other such things, for only this spirit can give real understanding — without it he can never be an Architect.

Other deans of other schools have asked me to tell them all the courses offered at Tunghai so they could copy them in their schools. Those other deans knew that there was something good about Tunghai but they had not enough understanding to know what it was. It is something that can never be copied. It was this spirit. These other deans can never copy it.

Despite the actual courses offered, despite administration, and despite the lack of funds and of other such limiting conditions this dean was able to get across to his students what Architecture and especially Design are all about. This all added up to make the most exciting and inspiring Architecture Educational Environment in any school in Taiwan. I was fortunate to become a part of that environment.

And then.....

TRAGITY hit Tunghai.

The first dean resigned in order to devote more time to private practice in Taipei—with possible administrative persuasion. In a desperate move, a new dean was appointed — his outstanding attribute being the fact that he was over forty years of age. 'In China a dean MUST be an old man!'

The new dean is really not an Architect at all and has less understanding of Architecture and Design than many of the students. The courses and program are being modified to follow closely a larger school in Taiwan and even the majority of the faculty have come in part-time from that other school.

Two things have thus happened: Tunghai that once had a great individual character and was just beginning to produce designers and thinkers in Architecture is suddenly a carbon copy of another school that is really of inferior quality; and second, this once wonderful spirit was completely killed. Thus this was the death-blow for Architecture at Tunghai.

Yes, the department will go on for a few more years in this way, but the quality of students produced will not be the same. The present third year students were freshmen under the first dean and even in that one year they were able to grasp that spirit and understanding. They still retain a little of it, but after their graduation next year, the school will be completely under the influence of the new dean and only then will the truth of this begin to come out.

The administration of Tunghai was faced with the choosing between a younger, modern Architect-Designer, who not giving a care for business or administrative procedures, could give and instill the students with spirit and enthusiasm, and who was able to convey to them the understanding of Architecture, or an old man, reduced to the comforming and understanding only of the meticulous details of traditional Chinese bureaucracy and knowing nothing of Architecture, Design, Students, Education or Spirit.
The Administration's choice was an unfortunate one, indeed.

FUNG JA & DAN CHA

These are both smaller and newer schools. Neither has a fourth year class yet. Little of them is known to me personally. Students and professors of the other schools know little of them either. Students are admitted on the lower results of the examination, but it is likely that the percentages follow the estimated list previously given. Further, the best Architecture students are not always the highest scorers on the national exam. These two are the fifth and sixth schools of Architecture in Taiwan; too many for such a small island, yet there is talk of more. If the larger and relatively better established schools are having extreme difficulty in finding good students, scraping the barrel for professors of any capability or worth, do not have sufficient funds for required minimum library or other facilities—some departments of Architecture do not even own one pencil sharpener! — and students 'chew' on pencils to 'sharpen' them!—how then can more and smaller schools come up with these much needed necessities? Theoretically such a small school has the possibility of developing into a good design training school for future Architects. With the careful choice of faculty and the control of a wise dean these schools could have the potential to play an important roll in Taiwan's Architecture future. In reality, the better schools have failed to do such, how can it be expected of these schools?

CHINESE CULTURE INSTITUTE
All the departments of this school are reputed to be bad
The Architecture Department is no exception
Some Chinese even laugh at the mention of this school
Probably the best thing about this school is its location on Yung Ming Shan—
Grass Mountain
However the school is poor
the buildings are not well designed —
an Architecture library is non-existant —
the teachers and facilities extremely bad
The class-rooms are cold, empty and bare. Students must sit through two hour lectures with
the sun pouring in on them—no curtains and windows facing south—
or sit there perspiring
unable to open the windows for the wind will blow papers everywhere
to go from one class room to the other it is necessary to go outside the building!
even the toilet rooms are badly designed!
the department is now in its third year
many students rank low on the national exam and don't give a rap
about learning or studying anything
especially Architecture
The bad group at this school exceeds the 50 per cent estimated average
Yet there are three or four students in each class who despite the poor buildings
the poor facilities, the poor teachers, and their poor classmates have managed
to maintain a sincere interest in Architecture and in learning
There is every hope for this very small percentage
They should be given every encouragement and recognition
for their dauntless spirit and
ability to survive despite their environment

CHUNG YUAN

The dean of Architecture comes in Part-time one afternoon a week
the entire teaching staff is Part-time and ergo—
it follows that the students become 'part-time'
and their Design and Architecture is also 'part-time'

Some of the students work in Taipei and commute to school once a week or so, whenever they feel it necessary to go; and even the students who live within 100 feet of the Architecture classrooms feel reluctant to go to class.

There are among the present students a few intelligent ones, even talented, but their present ability and understanding is not developed to the point where it should be for students in the fourth and fifth years of an Architecture college. They have put in time, but have received no training. Chung Yuan proudly bears the distinction to be the only five-year program in Taiwan at present, but since their fifth year students are not up to the quality of the fourth year students at other schools, it is nothing more than an empty title—of which Taiwan has so many.

Students of Chung Yuan ask yourselves this: if you were in medical college and did as little work and attended as few classes as you do, could you become a doctor? I doubt it, the medical school would throw you all out in the first year and not moddy-coddle you like your present dean who is interested in having a large number of students regardless of quality. But yet you aspire to enter the profession of Architecture and do little to obtain it.

The professors are no less to blame for allowing the students to do as they please and for not better training them.

Regardless of whose fault it is, I would like to say this to the students of Chung Yuan:

Architecture and Design are not things that come easy. You must work hard to understand it. You can never become a Designer by spending one-half hour a week and expect to completely design a large building, or copy your design from others. If you cannot develop a discipline of study and applying yourself in college to your work, you will never learn. And you cannot learn design if you do not have some ability to begin with. No matter how

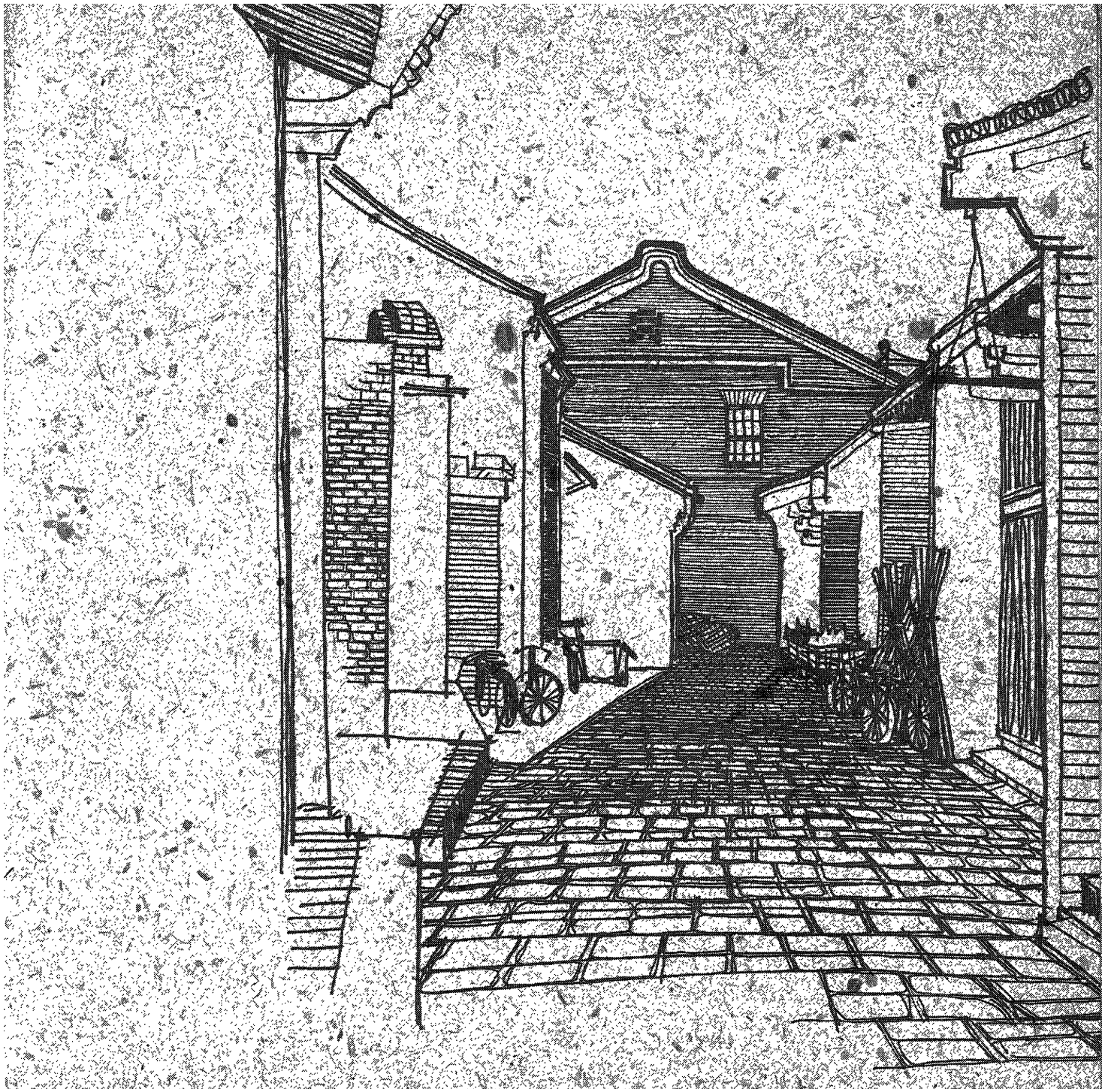
good or bad the professor, he cannot give you something you do not have; he can only lead you and teach you to develop what you do have.
A good professor can push you and inspire you and he can teach you to work hard and show you what to look for within, and how to go about finding it.
A professor can do only so much; the school can only do so much; the rest is up to you; it must come from you, and this is only accomplished by hard work. You must sit there hour after hour putting your whole self into your design and by thinking and studying your own design. Only in this way can you learn.

It would be wise for the American schools not to accept any Chung Yuan graduates as future students. It would be wise for the Chinese offices not to accept them as employees. This school has failed more so than others in giving proper training to the students.

There is not one student at Chung Yuan who thinks like an Architecture student should. There is a discipline that must be learned in school. This cannot be gained by merely working in an office. This cannot be gained by attending school one hour a week. Architecture is a serious profession. If you are not willing to take it seriously it is best to get out now.

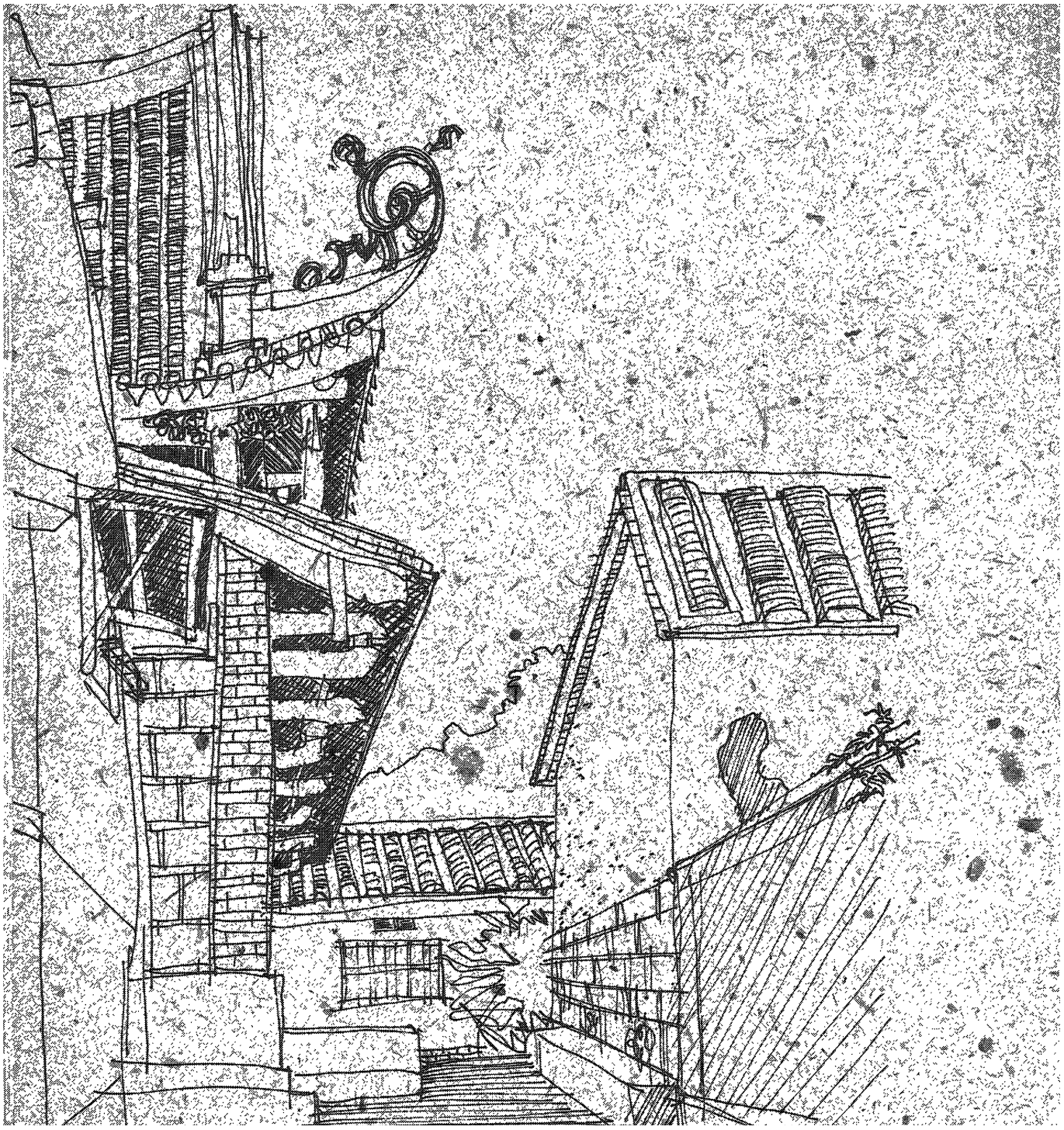
To my knowledge I have been the only foreign professor of Architecture in Taiwan.
Many Chinese students from all schools were curiously interested in this foreign teacher. Two questions were invariably asked of me by them:
"How much money will I make if I go to the US and work in an office?"
"Will you write a letter of recommendation to a US school for me?"

SKETCH : Street in Lu Kang



III

THE FUTURE



When I first came to Taiwan
I thought what was really needed were doctors. I thought that as a doctor, a foreigner could contribute and give more to the people of China than any Architect or Designer.
But now...
I believe there is a great need of Designers and Architects who can teach students principles of Design and to think. There is a greater need of teachers in all aspects of the Physical Environment than even for missionaries. Improvement and cleaning of the surrounding physical conditions are more important at this time than the development of science and research. Men are needed; men who can design and show the Chinese Architects the way to design and construct buildings, to plan cities, to provide housing, to design industrial products, to use the land, to preserve the Natural Environment, to integrate man-made works with Nature and in general to show China the way to improve the conditions of her Physical Environment.

SKETCH: The Lin Family Villa in Wu Fung — an authentic Chinese country villa of the past. Compare with the sketch at the end of this chapter — the new shopping buildings in Taipei City at present. Is this the direction of the Physical Environment of China for the future?

THE SCHOOLS

In wanting to fail students, I have been told that I am not thinking of China's future. How ridiculous! The real hope for China's future is in having a few talented, intelligent and well-educated Architects—NOT in having great numbers of incapable idiots pushed through school and graduated only to make statistics look good on paper. It is the deans, professors, universities, and education officials advocating such policies who are in reality undermining China's future. It is to the benefit of China's future Physical Environment that Architecture students be limited in number, but high in quality— the worthless weeded out, discouraged and failed, and the best students given every encouragement, aid and opportunity to develop. In not one school in Taiwan is the student really prepared for Architecture after his four or five years. This may be the standard term of schooling in the US, but it is of different quality and substance and the conditions are very different in Taiwan. Taiwan must improve, and it must find its own solution and not copy the US. At the end of four years at a university the student in Architecture has only been given an awareness of the idea that buildings exist and that they must be designed and built— but little more. Even after another three or four years in an office in Taiwan the young Architect is still not sufficiently prepared. The whole system is insufficient, inadequate and poor. A better solution must be found.

Among the six schools on the island today the same degree is given, but the work done to receive it and the students are certainly not the same. It is not fair to some of the better students to do well on the entrance exam, work hard through four years of schooling of a more difficult program at a better school, and then be given the same degree as a student from a poorer school of inferior quality and who has not done half the work of the first. At one school, the students are 'famous' for not attending classes. Their design work shows it! It can only be thought, that regardless of degree given, these students once practicing and looking for work in the future, will also be 'famous' for their bad Design and poor Architecture. Now is the time to stop them.

The MOE boasts of the total number of students enrolled in the Chinese universities; the deans of Architecture will not fail students because they want to boast of the large number of students they have. There is never a boast of the Quality of students— just the Quantity.

ADVICE TO MOE

There must be a re-evaluation and re-establishment of a uniform policy for Architecture Education in Taiwan.

1—Change the nature of the degree at all existing six schools, whether four year or five year programs, and simply give out a B.S. degree, but not a Bachelor of Architecture.

2—Establish at one central school, preferably the National Taiwan University, a College of Architecture. The program here would be of four or five years and would lead to the Bachelor of Architecture Degree. To start more new schools, national academies of Art, or other such ideas, out in the rice paddies would not solve any problems; only increase them. Such new schools would prove too costly, lack sufficient buildings, libraries, and any academic atmosphere. Courses could be fully integrated with all departments of the Taiwan Universtiy and many existing facilities and courses could be shared.

3—At first the enrollment would be severely limited. Entrance given only to graduates of the other six schools on the basis of 1—previous academic record, 2—special entrance tests 3—personal interviews, 4—submission of drawings and defense of such drawings. Letters of recommendation would be useless as each dean would naturally favor his own students.

4—None of the present deans could be considered or in any way involved in this school.

5—No faculty member, including the dean could be over thirty-five years old.

6—The larger percentage of the faculty to be full-time.

7—Courses would be established as needed for the future needs of Taiwan, and not based on the predetermined copy of US schools.

8—Some practical experience to be included in the duration of schooling.

9—Importation of American, European and Japanese Architects and educators to set up courses and show direction for three to five year periods.

10—Registration of professional Architects to be required to hold the Degree of Bachelor of Architecture from this school dated after the establishment of this school.

11—Within ten years of the establishment of such a school, appropriate laws be passed to establish and enforce that no Architecture commissions for buildings in Taiwan be given to any other than graduates of this school holding the new Professional license.

It is fully realized that any suggestions to the governing officials is so much wasted effort; however a start must be made some place. Not only are the schools of Architecture in Taiwan years behind—Banister Fletcher is still used in history courses but has been outdated in US schools for the past fifteen years—and plagued by 'traditional' out-dated professors and methods of teaching, but as we have seen: basic fundamentals are not taught; there is no coordination or relationship among the courses; no school has a clear governing philosophy or overall program towards which end all courses and professors are directed; no school is integrated with an Art department or an engineering department; schools do not give training or discipline to the student—he is not taught to think like an Architect; nor is there any broad understanding or direction given to the prospective Architect.

The goal towards which the Architects and schools should be working is to find a meaningful answer to Chinese Modern Architecture. The present generation of Architects have failed to realize this or to accomplish it. To develop a Chinese Modern Architecture requires mature, experienced Architects; it cannot be done by students. Only when a mature Architect understands Modern Architecture and in addition truly understands China, can he begin to find such a solution. The only answer then is to begin to develop the present students to understand this and to work towards it. When they are older and mature in Architecture they may begin to solve this gigantic problem. At present they finish school confused and understanding neither Modern, Chinese, Architecture nor even their direction and mission. A clear start must be made. The first necessary step towards this goal in China is to first teach the students Modern Western Architecture. Were the schools to teach only this students would finish school at least understanding general principles of Western Modern Architecture. In twenty years time he hopefully may begin to understand how this should be applied in China and in that way the true expression of a Chinese Modern Architecture may take root.

One great drawback is that the worst criminals of Taiwan's Architecture are the deans and professors! We can only hope that in spite of the evils of the schools and government; in spite of the evils of the present Architects, contractors, building departments; in spite of all these, somehow the students will have enough honesty and understanding, and talent to overcome this. Only here in the students in school, lies the hope of China's Architecture future.

ADVICE TO STUDENTS

The Architecture students, as well as others who go abroad to study zoom out of Taiwan faster than a rocket off the launch-pad. Many of them leave without really getting all the benefits Taiwan has to offer. Perhaps those students have lived their whole lives in Taiwan, and in their thinking, they have seen enough and want to get away. But as they grow up in Taiwan they see it through child's eyes. After four years in Architecture school they should begin to see things differently. Before any students go abroad they should travel the entire island and look at everything carefully. Go into the markets and temples, not just for fun, but to try to understand them as Architecture; as light; as space; as environment. Perhaps the student went to the market for years as a child. But after studying Architecture, has any student tried to relate the design of a market or temple to what he has learned in school?

Visit the farmhouses and see how they are made and look at the details and go inside and feel the space and light. Study the mud hut, the bamboo frame, the thatch roof.

Go into the mountains—not for a picnic or to rest and sleep—but to look at the natural environment, and try to understand it; walk the seashores and look at the rocks and pebbles and the stones and plants along the coast. And everywhere you go—Sketch! By sketching you will see things more carefully; you will observe more closely. Perhaps such a trip would be a good time to continue your water color painting. Visit the mountain people; talk to and watch the farmer, the fisherman and the people on the streets.

You complain that the schools in Taiwan have too few books in their libraries, but have you read all that they do have? Have any of you sketched or studied the pieces of Art in the museum? Have you really studied the temples and the farmhouses?

Taiwan may have little to offer, but don't be foolish enough to completely overlook it, disregard it, or look down on it. Grasp at least the little she does offer.

When you think you are ready then you can go abroad to study and experience and see the world, but RETURN! Work hard and return to China.

You, the present generation of students, are the hope of China's future.

Devote yourselves to Architecture and devote yourself to China.

China needs you; you must return.

ARCHITECTS

The only conclusion that can be drawn after looking at the buildings built and the Architects who are responsible for them is that the whole state of Architecture in Taiwan is 'pretty damn bad!', if not hopeless.

It is simply impossible to look for improvement by the Architects who are practicing today. It would be good if we could simply dismiss what is going on today; do not take it seriously; do not follow it closely; do not look forward hopefully to a new building by any of these old men; allow these men to scramble around cutting each others' throats and practicing their corruption and their copying of each other and their stealing of design and their mad race for self-glorification. Write it off as a loss and a bad stage of things which China has had to go through but of which no one is very proud and one that everyone wishes had never happened. If it were at all possible it would be well not to give these men any written mention in the magazines or newspapers or books, and not give them any more work! But this is not possible for they are of an age and of such social and political involvement that some work will be pushed their way. All that can be done then is to warn the government to be more careful of the Architects it chooses; warn the foreign investors not to use local Architects in any capacity and to warn the students and the future hope of China's Architects not to pay attention to what these old men are doing or teaching; not to accept it as important or significant even to the extent that Chinese students, government and public should feel ashamed that such work has ever been built.

To most people in the Architecture 'business' in Taiwan there is not the understanding or use of the term 'Profession of Architecture'. To most it is a job – a place to work and make your money to eat. It is something to endure for eight hours a day then turn off all thought of it and go home to the wife and kids and sleep— many can't wait and sleep on the drawing board during working hours! There are very few men in Taiwan to whom Architecture is a way of life or is their life. Yet it must be that way in Architecture.

If a man is sensitive, he isn't sensitive just six hours a day; he can't turn it on and off. He is sensitive in all he does; his house, his clothes, and everything he does reflects it. If he understands Design and the need of a stimulating environment he cannot work in a dirty old hole

of an office and go home to a badly designed, or even undesigned box of a house.

A true Architect will try, or rather must try to reflect his understanding of Design in all he does. Even his private and family life will be affected. In Taiwan, Architects work and live in an entirely insensitive environment and they are even too damn insensitive to be aware of it. The typical Architect in Taiwan is 'thick'! He is insensitive to noise, to bad taste, to bad color, to bad design and to anything which demands feeling. He has no ability to judge, to think or to feel. How then can these men be given the responsibility to 'design' or 'improve' the Physical Environment which not only affects them, but millions of others?

What Taiwan does need are Architects who simply understand fundamental design principles; who understand basic human need and can solve primary, functional relationships of rooms; men who primarily attempt to give their fellow Chinese cleaner, more comfortable, more efficient rooms in which to work and live; and men who are dedicated to such a cause, rather than men who grasp for the big idea or men who are overly conscious of designing first a 'beautiful elevation' or an 'interesting form' and then stuffing in the rooms, people, beds and WCs in any way as long as they don't interfere with the elevation; men who understand the necessity of methods and procedures of research, study and of conditions and needs of people prevailing in order to even arrive at the beginning of their design, and not men who are suddenly struck with visionary ideas and wild fantastic schemes without first understanding those needs; men who understand the winds, rains, typhoons, earthquakes, temperature and humidity conditions of Taiwan and at least first solve these climatic conditions in their buildings; men who understand wood, stone, clay, tile, cobbles and other local materials of Taiwan and who can use them and incorporate them in their design, using them simply and well within their natures, without being misled by wanting to create great facades or pseuo-Western works of Art; men who can understand and appreciate the natural beauties of Taiwan and truly feel 'Taiwan' and know what she is; men who are not ashamed of Taiwan; men who when they design buildings and build cities will not destroy her native beauty but will work to retain it and reflect it in all they do, making her more beautiful; not by abusing her, but by obeying her nature and in being compatible with it. And above all — HONEST men who can simply think, understand and feel.

BUILDINGS

China like the rest of the world is caught up in providing enough buildings for her people, especially housing, schools and health facilities. In addition China has her special problems. She must overcome superstition— the entrance in a Taiwan building is still thought of as the place to put a mirror to ward off the evil spirits— and 'tradition'—Architects blindly follow age-old out-dated and meaningless procedures and cling to them solely because 'it's traditional'. In addition to the overcoming of these hindrances the Chinese Architects must carry on the spirit of Chinese Architecture in their buildings. There must be a use of local materials and a solving of local conditions and there must be in these buildings a feeling of belonging to China. The attempt to solve this has taken on many ridiculous forms and has not been successful. Simply applying a tiled roof is not the answer to this problem. Nor is the meaningless copying of anything found in American Architecture magazines the answer.

China's buildings today then must answer the immediate needs and functional relationships simply, quickly and economically—and in addition there must be within the design of those buildings a spirit and intangible essence of China in place and in time. In Taiwan today there are few if any buildings which answer the first aspect of this problem; and there is perhaps only one building which answers the second aspect. Perhaps we are asking too much.

This whole problem is further complicated by the poor quality of the schools and professors of Architecture. Students are not even being taught those basic fundamentals needed to solve functional problems. In most schools wholesale copying of cliche's is encouraged and fostered. Students finish four years of schooling confused and bewildered and knowing less of building than any farmer or worker. Those students who can copy the latest thing or dream up the wildest scheme are given the highest grades and not one professor looks for understanding or method on the part of individual students. Contractors, engineers and builders turn out undesigned buildings cheaply and crudely. These is no sense of workmanship, or craftsmanship, nor any feeling of beauty in their work. Practicing Architects turn out trash and junk that any professional man would be ashamed to even consider, and buildings of which perhaps even the students could do better; and they lower the whole profession in the eyes of students, clients and public. So then I believe the answer lies in the process of time.

HOW LONG WILL IT TAKE ?

We can assume the old school will soon be too old to contribute anything to the future. We must disregard the present practicing Architects as completely useless. We know that the best students go abroad and the lower level of students left behind.

Because of the poor schools and poor office training we can assume that the second layer of students left in Taiwan can only improve slightly; their students, slightly more. They will always be limited by not having traveled or receiving foreign education. This would take forever and there would not be a total improvement in all areas of the Physical Environment. We must then come to the conclusion that the real hope for the future of Architecture in Taiwan is in those students who have gone abroad and may one day return.

Those students are now, and as they continue to go abroad in the next few years, in the age bracket of twenty-five to thirty. Assuming they study abroad, gain some working experience, travel and return, and giving them ten years to do this, they would then be thirty-five to forty years old. Assuming further that when they return, they cannot immediately step into all the top positions; many of the compromise school and their lower-level classmates will have offices, be deans and professors. It will take some time for them to begin to teach and open offices and to begin to receive important commissions and positions. This would take another five years and hopefully within ten they would be deans, professors and leading Architects. By that time — twenty years hence — they would be potent enough to wipe out all the old influence in both the schools and practice of Architecture in Taiwan so that the students they would be teaching and training would be entirely under their thinking; older teachers having been pushed out and the commissions not given to them any longer. Only then will the foundation have begun to be laid. Within the first ten years after their return while they would be working to establish themselves, the first students they have would be going abroad and at the end of that ten years, returning. This second generation would begin to reinforce them and start off the third generation. This reinforcement by the second generation would guarantee their establishment; assuming any students return at all.

At best China must wait fifteen years for any hopeful changes to begin. Any significant change would only begin within twenty years and take many more years to be carried out.

CITIES

The UN will probably give China, in the near future, a large amount of money for urban development. That money which doesn't make its way into private pockets will be entirely wasted on studies and hiring 'local experts' who have so far been impotent in improving things. If advisors and consultants are sent in, their advice could be expected to follow the way of all consultants' advice and be shelved. Already this project smells of family connections and friends. Local 'experts' go off to India, Tokyo, or Germany to attend conferences on Urban Development and public housing, but has Taiwan benefited in any way from these trips and 'experts'? Has the urban development or public housing of Taiwan benefited? Have the students of Architecture in Taiwan benefited in anyway from such conferences? Have reports by the delegates been publicly released? Or are they jealously kept and secretively hid for self use?

Another small Asian country will exchange aid with Taiwan and Taiwan will receive advice on Urban Development. It should be questioned if the other country is in a position to give any worthwhile advice and is it expected that the officials in Taiwan, who generally are the recipients of such advice by foreign advisors, will listen any more to these advisors than it does to any others?

Taipei has a traffic accident every 90 minutes; three violations every two minutes; four rats for every person; TB percentages are high; infectious diseases are rampant; foreign consultants point out problems in water pollution; yet little is done and these things go on. A few years ago a law was passed to provide air-raid shelters in tall buildings. Today it is repealed. Planning 'experts' now say that this takes up too much space and is hindering city growth. It would be interesting to know how the space requirement of the orignial law were determined. Were they studied or just the result of copying American standards? Where were the 'expert' planners when the law was first passed?

Conscientious and intelligent planners in the West have come to realize that cities today are our major problem and must be intelligently and orderly planned, organized and controlled for the benefit of all mankind. These concepts have not yet reached China, and a few that have, are hampered by inefficiency and corruption. Taipei, symbol of 'modern' China, is the dirtiest, most disorganized, unplanned and ugliest city I have experienced in the world.

FOREIGN CONSULTANTS

One thing Taiwan needs desperately in the field of physical environmental design and control is long-term consultants. The leading designers and planners in the area of physical environment in the world are today to be found in the West. China simply does not have the men to do the job required. None are big enough or strong enough to meet the task at hand. Nor is anything being done to fill the gap. One solution is to have China develop such men, but this will take many years to accomplish and some problems cannot wait that long. To have men come in from the West is the only other answer.

Taiwan has had in the past consultants come in under various programs. However the main problem is that those men, and while they meant well and were sincere, neither understood the Chinese nor the real problems of China. None of them have stayed long enough to understand the Chinese. Most of them come for a few days or a few weeks; they are given big dinners and a whirlwind tour of the island showing them only the highlights and the best Taiwan has to offer. They never see the real problems.

One American Architecture dean came through and was shown the new public housing in Taipei City. When asked what he thought, one of his suggestions was to give everyone automatic clothes washers so they wouldn't have to hang their laundry outside to dry. No doubt this was meant in all seriousness, but was based entirely on American urban values. If the man understood the Chinese, he would never have made such a comment. Related to exactly the same subject—in Hong Kong's North Point there is a very successful housing projects for clerks, in which the Architects—British?—did understand the Chinese attitude towards washing clothes and actually designed into the building as part of the Architecture supports for the bamboo poles used as drying rods. This is meaningful design. And this is the type of thing that is lacking in Taiwan's design. Incidentally the Taiwan Architects would have been wiser to copy the housing projects of Hong Kong rather than copying the US.

The obvious problem involved with Taiwan hiring consultants for a long term—and this implies five to ten years—is that the only draw for an established Western consultant to give so much time to China is that if they in return pay such a fabulous salary that he can't refuse, and that he feels some personal dedication to China. There are however other drawbacks.

Not only must the Consultant be paid accordingly but the frustrations and irritations in dealing with the Chinese officials must be lessened. They must also be given the power to carry out their recommendations and designs uncompromised—something which is not even allowed the Chinese designers. Of course the Taiwan government won't pay the money; continues to depend on men who know not what to do; and so the problems of Taipei and Taiwan increase a hundredfold. Taiwan's future is at stake; there should be no limit in helping to slove it.

But before better advisors are sought out there must be a very drastic change made from within about the way officials responsible for decisions think, and their narrowmindedness must be opened if at all possible to accepting useful and helpful advice in areas where they do not know all things, and in areas which are vital to the future of Taiwan. Men receiving the advice have been too stubborn to be able to use it. In some cases the local 'experts' were called in to 'approve' and 'comment on' the international expert's opinion. In some cases if the consultant did not agree with the 'Ideas' of the local officials and 'experts' he was looked upon as incompetent and ignored. Often the consultant is given a big farewell dinner and among all the false politeness and smiles is thanked for helping. The next day he is gone, his report is filed away and things go along in the same old way.

Even in the cases where consultants have made good recommendations, the Chinese were not able to develop them or carry them out. These men, usually busy in their own countries or in other parts of the world are flown in for a few days and are expected by the Chinese to make profound recommendations which will miraculously solve all of China's major problems. The consultants make general, broad, sweeping statements from which the Chinese must be able to seek out their own immediate results. There are not among the Chinese those who are able to carry these out. China needs immediate detailed information which they can follow explicitly. China cannot just be told, "That handrail should be better designed!" For the problem is China has no one who can design it better! The consultant must say, "Look, here is the design of a better handrail; this is how big it is; this is how it is made; this is why it is better." China needs not only broad advice, but detailed advice; she has no one to implement broad advice alone. This would require advisors to live here and to be allowed to be involved in things far deeper than is usually allowed in a few weeks period.

THE COUNTRY

The newspapers are full of all the government's proposals to improve the Physical Environment of Taiwan. Millions will be expended for harbor expansion, millions more for flood control, reclaiming land, bridges, viaducts, new markets, government buildings, housing, deep wells, improving sanitation, and highways. Billions more will be spent on roads and sewage systems for the cities; experts discuss air pollution; there is talk of the employment plan, the service to the poor plan, of removing obstacles to further development of tourism, plans for public health, and projects to improve the peoples' livelihood. But what will come of it all? The papers are just as full of criticism of last year's boasts, claims and plans not being realized. A few projects begun last year are proven to be full of corruption this year. Some other projects approved and begun last year are called to task for moving so slowly or not moving at all. One expert in Taiwan cries out that economic growth will continue next year, but it is known that many companies had financial difficulties last year. The papers and magazines report that ROC is one of the best fed nations in Asia, but people in Taiwan know that the papers report that only 40 some per cent of the potential labor force is employed; and what that really means is that some 50 per cent is UN-employed!

Not only are most of the plans to improve the physical environment hollow and full of so much hot air, but too many are scatterbrained and not well thought out. Satellite cities, complex highways and other dreams are proposed to 'help' Taipei, but none of these are based on sound study or design of Taipei's real problems.

And now the government has passed a law saying in effect that 'tomorrow everyone must stop using coal'; and thus they believe the air pollution problems will all be solved. While this is part of the problem, this law has been passed without thinking out all the consequences. The most obvious is that the makers of the rule have not first provided any alternative. Other fuels are too expensive and not readily available in large quantities. That is the real problem. The poor man, and many in Taipei are poor—cannot afford others and has no choice but to go on using coal. The lawmakers did nothing to make other alternatives reasonably and economically available. They may just as well pass a law saying tomorrow everyone will be happy—everyone will be rich, but do nothing to have it come true.

A not much wiser proposal has been made by the educators to pay first-rate scholars from abroad extremely high salaries to come here for research. Does Taiwan have first rate research facilities? The point here is not to debate the fallacy of this particular decision, but it serves as an example of the way the government and officials and policy-makers think on ALL matters. They, in this case see only that the US pays high salaries to research experts, and so this proposal is made. They see only the surface. They fail to see the thousands of other conditions involved in the entire situation. They fail to see the total policy and programs of US universities and industries supporting research, and the total environment which makes such research possible. And so it is in all the policy-making involving the cities and the buildings and the Physical Environment. The law-makers or policy-makers see only the exterior without understanding all the conditions or what is below the surface. And so it is with the Architects in Taiwan who only see buildings as exterior forms and fail to see the working of the inside.

The country wants to promote tourism but is there one good tourist brochure or book on Taiwan? The country wants foreign investment, but makes form-filling and application so involved that even the most understanding investor becomes frustrated and irritated. They gladly play 'Payola' to get things done expediently; and ease the ulcers.

The country will not allow its citizens free travel; they are unable to leave the country. A a result the Architects are unaware of what is going on in the world and the quality of buildings being built elsewhere. There is the discouragement of any community action or organization by the government. But many benefits to the Physical Environment of the city are accomplished only through such community spirit. The Community is as responsible for the enforcement of public safety as is the government. Here their hands are tied. While the statistics show large numbers graduated from school, the actual level of education in those schools is quite low.

Strong free-thinking, self-thinking individuals are not developed in the schools. It appears to me that in agencies of the government, in industries and offices of every sort there is little depth in the ranks. I get the impression that anyone in China below fifty-five is inexperienced! Yet to be a good Architect one must of necessity be self-thinking. And because the present

generation of Architects and Planners have failed miserably in the making and preserving of the Physical Envrionment, the only hope for China is in the younger generation. Yet the young men are suppressed and not given responsibility. China's future is in the hands of the young, yet China today is slow in developing those young. Is this in the best interest of the country and people of China? If things continue as at present, it will prove much more costly in the end.

To see where you are and to analyze the present conditions around you requires keen perception. To see where you are going and to set your future goals requires foresight. To sum up what you have at present, realize what you need, how to make the best use of what you have, and to plan the steps needed to proceed towards your goals requires intelligence and realistic, clear-sighted understanding. And to carry these out to their desired ends requires expediency and organization. These qualities are necessary in Design. These qualities are required of Architects and Planners as well as of government officials and policy-makers. In the whole scene of the men behind the determination and design of the Physical Environment of China there is not one ounce of these combined powers. Nor are younger generations being trained in these. This is China's first major problem.

The shortsighted attitude of the Chinese to see only NOW and to act only NOW never caring what repercussions it may bring in the future has extended into the attitudes in dealing with the very land and resources of Taiwan itself.

Taiwan must be thought of as a whole; plans, intelligent and wise, and farsighted plans must be made for the entire island. Perhaps the best use of the land, and the best use of the land at this time to ensure a better future, may not be the most economically rewarding at this time. Perhaps a certain number of acres of farmland will be more valuable in the future than a tax-paying factory at this time. These may involve intangible factors which the tight-minded, hard-fisted 'rational' thinking bankers, economists, and government officials are unable to see and are not able to use as the basis of all their decisions. The government fails to see this as well as thousands of others; or if they do see it, they do not accept it and do not follow it. Perhaps they fail to see the future of Taiwan.

Today
China is on the brink
Something new must happen
There is confusion and chaos
everywhere
as China is rocked by that eternal problem of man:
To find the balance of two influences —
that of tradition and internal development and that caused
from the outside — from the Industrial West —
the new or old —
the farm or city —
the conscious or unconscious —
of man obeying nature
or of man
planning and designing his own fate
in relation to nature

To do this needs — men of
intelligence — knowledge — foresight — understanding —
to design and plan
this needs men
Today
China is on the brink
because no such men here are available
She has failed to produce
men

WHAT TAIWAN NEEDS

For the improvement of the Physical Environment Taiwan needs:

1—Necessity Architects
2—Industrial Architects
3—City Planners with modern training and experience
4—Landscape Architects and Land Planners
5—First-rate Artists
6—Engineers who can see beyond the 'formula' or 'what's in the book'
7—Allied Consultants trained and orientated towards Architecture
8 - Industrial Designers and other related designers
9—Contractors and construction workmen capable of clean, careful work
10—Government and private clients who understand
11—One good school capable of turning out good Architects and Designers
12—Uniform standards of building material quality and testing
13—Simplified but thorough building codes and procedures for building permits
14—Inspection and methods of enforcement of these
15—Honesty on the part of all involved

China does not have these Now — and thus we see the deplorable condition of the Physical Environment that has resulted; NOR is China doing anything to train, educate or give the younger students and men more experience, all necessary to improve the situation in the future.
China is looking backwards in depending too much on yesteryear—
China is only beginning to see the present in the shortsighted exploitation of the natural resources of Taiwan, only to make quick profits Now—
China has yet to look to the future to see tomorrow—and must learn to take those positive steps necessary to improve or secure the future for the future generations of China.

RETURN

There is a very common attitude among the people of Taiwan in that they all believe that the minute they all return to the mainland, all will be 'peaches and cream' and that everyone will be happy and all troubles solved, and like the Western fairytale they 'will all live happily ever after!'

Should a turn of events eventually lead to the overthrow of the communists, there would be great happiness in the world, but the problems of China would only begin. Assuming there is a successful return, will the youth of China who in Taiwan are unable to solve the problems of Tradition or new ways, suddenly solve it by returning? Do all the old hands feel that the return means only 'Tradition' will be followed and that all the modern problems will vanish? Will the industrial versus farm problems be immediately solved? And more relevant to this subject: If Taipei City is the physical expression of what the Planners, Architects and Designers of Taiwan can do, is this ugly mess expected to follow on the mainland in all the cities?

Will the City Planners who in Taiwan are unqualified and know nothing of the principles or theories of city planning suddenly become experts and solve all the problems of all the cities on the mainland? Will the incapable Architects of Taiwan who can only copy out of books and magazines and produce awful colors and who show a preference for low-class tastes in all aesthetic judgement, suddenly bloom into master Architects of high sensitivity? Will the deans of the schools of Architecture in Taiwan who know nothing of Architecture or education suddenly know how to set-up schools and courses and produce brilliant students?

Will the traffic planners who cannot solve the problems of this small island of Taiwan, suddenly know how to plan and execute highways, railroads, airways, and handle the traffic problems of the entire country of China? Are the men responsible for the resource planning and development who now disregard the beauties of the Natural Environment suddenly be wise enough and farsighted enough to preserve and maintain and refrain from destroying the overwhelming number of natural beauties of the entire country of China? Are all the natural beauties of the mainland to be 'developed' and cluttered with all the unsightly mess that has spread over Sun Moon Lake, Wu Lie, Ali Shan and every natural spot in Taiwan?

Will there suddenly be no more school children bus problems ? Will there be no housing problems ? no traffic problems ? no questioning of the old ways ? no telephone problems ? no corruption problems? no food problems? no money problems? no land problems? no education problems ? no sanitary, disease or medical problems ? will the stupidity and mediocrity going on in Taiwan suddenly stop? will there not be all the problems of Taiwan only in greater numbers?

If the nightmare of Taipei City is the one example of what the best of the Chinese can do in terms of the Physical Environment, what are we to expect of them in handling Peiping, Shanghai, Hang Chow and Canton and all the other cities ? If Taiwan does not have enough capable men now, how can they suddenly have them when the mainland is won ?

Do the old men in Taiwan think all the cities of the mainland will continue to be the traditional memories of years past ? Do they think those cities, no matter how beautiful they may be, will not be faced with traffic problems, public utilities, air pollution ; need not to have their streets cleaned and all the other problems that every city in the world has today, and of which Taipei has been unable to handle successfully ? Will the planners and policy-makers of Taiwan who have even failed to learn from their mistakes in Taiwan, stupidly repeat on the mainland all the same mistakes made in the Physical Environment of Taiwan ?

There of course will be many, many problems, gigantic in scope. Architects who can plan and think will be needed more than ever. Taiwan does not have such men. Where will they come from ?

This should be the major worry of many ; especially of the schools of Architecture in Taiwan. Are they training young people who will be equipped to meet the thousands of new problems ?

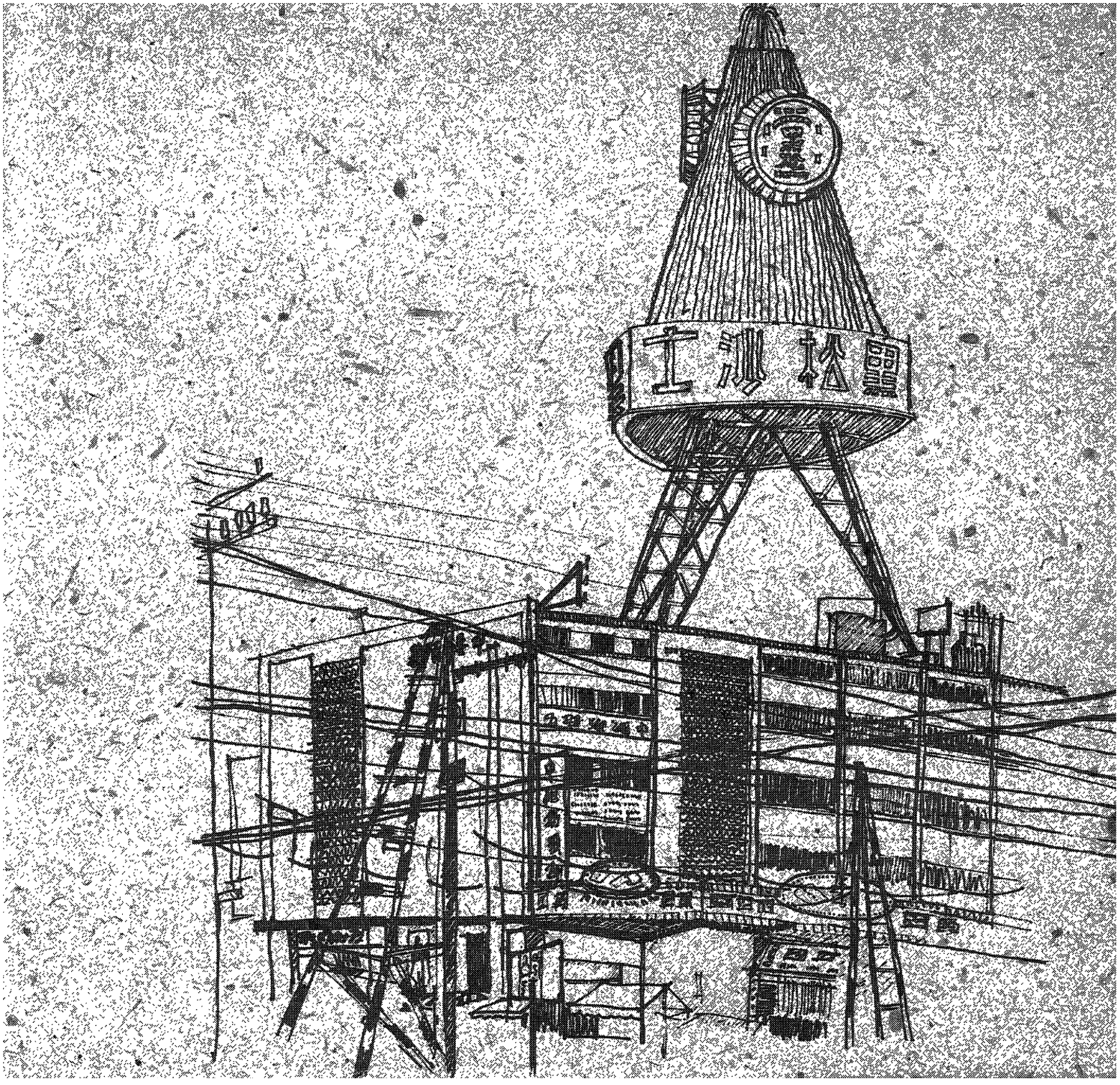
And should the men who are now deans, Architects, Planners, designers, be given the responsibility of the determining of the future of the Physical Environment of the China mainland how much of a mess will they make of things ? If Taiwan's present Physical Environment is any indication, then every single person in China should be worrying about what will happen. The entire world should worry about the outcome of the beauty of China—her Natural Environment and her potential Man-made Environment—should the responsibility for such be given to the handful of 'Planners' and 'Designers' now in Taiwan !

THE FUTURE

If the 'Development', 'Planning' and 'Design' of Taiwan
keeps up at the present rate, in about ten years—
every square inch of Taiwan will be covered over with
glass pagodas and bouncing balls—
Chinese-modern green tiled roofs with dancing dragons
and everywhere memorial gates
In an attempt to redevelop — every bit of beautiful landscape
will be massacred and desecrated
every single beauty spot will be gone
and covered over with Chinese pavillions, bus stations,
hotels, bal-tze shops, kiddie paradises, fruit-vendors, noodle-sellers,
souvenir and handicraft shops
The rice fields will be gone and the entire land
will be covered with cheap concrete buildings with their
rusted reinforcing steel sticking out of the ends and tops of beams and columns —
in the hope of still further expansion and all of them
faced with 'panty-pink' tiles and covered with advertising signs
that quiver in the daytime winds and glow and flash in the dark
at night
The Natural Environment will be only a memory and even Fung-shui—
a thing of the past
The old temples will all be gone
and replaced with new ones made of terrazzo and shiny tile
they will be in business as tourist rest-houses
selling food and plastic nudes
and no longer have any religious significance—
Budda and the way of the Tao
will be forgotten forever

Asphalt and concrete highways will take the place of
farms and there will be one continuous line of traffic
motorcycles, taxis, highway buses, city buses, autos, jeeps,
army trucks, army tanks, pedicabs, ox-carts, and bicycles — all
bumper to bumper from Keelung to Olanbi — all
overcrowded with passengers — all spitting, urinating and throwing their
used rice boxes out the window and all
blowing their horns loudly and at the same time
all thundering out great black clouds of exhaust —
Every water resource such as lakes and rivers
will be crowded with boats for the tourists and a scum
will cover the water made up of plastic bags and plastic cups
wrappers, tissue, old wine bottles, cigarette butts, wooden
rice lunch boxes and wood chop sticks discarded by the tourists—
More dams will be built getting higher and higher so that the water
will cover and destroy more and more land and trees —
The land will be covered with factories everywhere making
cars and tvs, motorcycles, refrigerators, soda pop,
bogus pills, birth-control pills, pirated books, plastics, urine
and chemicals, oil and gas, steel, aluminum, firecrackers, missils, bullets,
and bombs —
Children everywhere will urinate over the streets and buildings— everywhere
huge piles of human wastes will cover the land— festering in the sun and giving off their odors
supporting and spreading mosquitoes and thousands of diseases
the cities together with the factories will dump their wastes into the rivers and kill
the few fish left —
making its way out into the ocean and killing
all the fish for miles around —
from the South China Sea to the coast of Japan

Super-superjet planes of twenty airlines will each fly twenty flights
daily to osaka, seoul, nagoya, okinawa, tokyo, hong kong, manila, saigon,
kuala lumpur, bangkok, singapore, fukuoka, hawaii, ancorage, seattle, san francisco, los angeles
all zooming over the cities of Taiwan shaking buildings to their
foundations, shattering glass, loosening screws, scaring babies
and causing more havoc than any earthquake
So many overhead electrical wires will be crossing and running every-which-way
that it will be difficult to see the sky
divorce and juvenile delinquency will be rampant and more and more
mental institutions will be built
The fumes and exhaust of factories, industries, and cars will
contaminate the air and lay thick layers of dirt over the entire island
t-b will increase in people and the life expectancy of babies will drop
the fumes will go out over the mountain sides and forests killing the birds and trees —
even the snakes will find it rough going!
every woman will have ten babies and the population tripled—
There will not be enough land to grow food — the seas will be too contaminated
to be depended on for food —
no one will have enough to eat — unemployment, poverty, and hunger will set in
the farmers will cut down more and more trees as they
are pushed and forced into the mountains
so that along will come one good typhoon
and wash and blow half of the mountains down — filling in the rivers —
flooding and washing away factories and cities and highways and houses
out into the ocean with it all
So that
what once was the 'Isle Beautiful' — Formosa
by the hand of man
will become — the 'Isle Brown and Barren'.....



POSTSCRIPT

I am not a Chinese. But while riding a pedicab last week I looked up and saw the top half of the Small South Gate completely destroyed!

I felt nothing but disappointment, heartache and sick in the stomach. This to me is the last straw. I had heard three years before that someone had casually said he didn't like them and that they would be 'redesigned'. I never thought the intelligent people of Taipei would ever allow it to happen. How wrong I was! How many are there in Taipei who silently share this sadness with me?

Three will be 'redesigned' and the fourth, the North Gate, will be demolished to make room for the raised highway mentioned previously herein. The 'redesign' by necessity will first destroy what is there. Can anyone truly believe that a mess of concrete highways will beautify Taipei anymore so than the little North Gate?

The only true indigenous pieces of Chinese Architecture in Taipei. What made them beautiful was the fact that they were REAL — they were authentic works of the past. No cheap tile imitation, shiny paint, or ridiculous dogs, lions or dragons on the roof can ever replace their beauty. The 'redesign' is only a hollow attempt to put on a shiny false-face in order to impress and pretend; in reality it reflects the decadence that supports such things.

This move by the Nationalists of demolition and 'redesign' of the small gems of Taiwan Culture, not only render useless any pleas made in this book to save them, but scars the Nationalists with a greater Cultural sin than even the negligence of the Lin Family Garden.

F.T.
September, 1966

Back cover : farmhouse in the Rural Environment of old Taiwan
Front cover: the gray Urban Environment of Taipei City today